ATLANTIC INFERNO!

TV CENTURY 21

ADVENTURE IN THE 21st CENTURY

EVERY WEDNESDAY

FAB YEARBOOK 1 DATELINE: October 7th, 2065

INTERNATIONAL RESCUE IN BLAZING OCEAN DRAMA

Direct from the danger zone

THE lives of two men hang precariously in the balance in a sea of fire. Trapped in a diving bell beneath the mighty *Seascape* drilling rig in the Atlantic Ocean, the only hope of survival for rig workers Frank Hooper and Dick O'Shea lies with International Rescue.

Rescue operations are being hampered by explosions from a subterrainean gas field, ignited by the test detonation of World Navy nuclear gyropedoes. With columns of flame up to 200 feet high shooting from the ocean floor, it is only a matter of time before the drilling rig itself collapses on top of the diving bell.

Thunderbirds 1 and 2 are already on the scene, and Thunderbird 4 has been launched into the ocean in an attempt to free the trapped men, but the situation is looking increasingly desperate.

Below: International Rescue arrives at the danger zone

SIGNAL FROM SPACE MAY BE LAST MESSAGE FROM MOONBASE ALPHA

A MYSTERIOUS signal originating in deep space may well be the final transmission from the inhabitants of Moonbase Alpha, scientists at International Space Control reported today. The powerful signal beam, which broke into telradio broadcasts around the globe yesterday, disrupting regular transmissions, appeared to depict a final message to the people of Earth from the Alphan survivors, missing and presumed dead since the accident which ejected the Moon from Earth orbit in 1999. Recorded by data analyst Sandra Benes (right), the message tells of the final evacuation of Moonbase Alpha as the survivors prepare to establish a colony on a new world, Terra Alpha. Originally believed to be a hoax, it now seems that the transmission may be genuine according to ISC scientists.

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FAB YEARBOOK [Volume 1 No.1]

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'**Gabriel**' appears courtesy of **Charles Bussey**

The organisers would like to thank the following people who kindly accepted our invitation to attend Century 21, despite circumstances beyond their control which prevented some of them from appearing: **Gerry Anderson**, **Peter Aston**, **Ed Bishop**, **Harry Baird**, **Johnny Byrne**, **Terry Curtis**, **Andrew Dawson**, **Gabrielle Drake**, **Peter Gordeno**, **David Graham**, **David Lane**, **Dolores Mantez**, **Elliott Meddings**, **Zienia Merton**, **Alibe Parsons**, **Alan Perry**, **Shane Rimmer**, **George Sewell**, **Nick Tate**, **Mike Trim**, **Ken Turner**, **Keith Wilson**, **Peter Wragg** and **Stanley Unwin**

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With the 20th century finally drawing to a close, it somehow seems appropriate that this very first FAB Yearbook should appear just as we are also celebrating the completion of Fanderson's own twentieth year. It seems doubly appropriate that this Yearbook is being published especially for the club's **Century 21** Convention, which celebrates Gerry Anderson's vision of the 21st century, and at a time when interest in the Anderson shows (fuelled by the BBC screenings of digitally remastered editions of **Thunderbirds**) is running at an all-time high here in the UK.

Within these pages you'll find some of the best interviews from the earliest (now out of print) issues of FAB, although don't be fooled into thinking that this is simply a slavish reprint of those pages. The text has been entirely revised and reformatted, many of the pictures illustrating the interviews have not appeared in FAB (or anywhere else for that matter) before, and there is also an entirely new interview with everybody's favourite Interceptor pilot, **UFO**'s Harry Baird. Courtesy of our "Sing-along-a-Supermarionation" features in FABs 4 and 8, you'll also find the lyrics to the most popular songs from the Anderson productions scattered among the pages, including one that we haven't published before: Barry Gray's unused **Thunderbirds** theme song.

I hope that this Yearbook will bring back a lot of very happy memories of time spent in the company of International Rescue, Spectrum, SHADO, the inhabitants of Moonbase Alpha and all of those other wonderful characters who populate Gerry Anderson's programmes. You don't need me to tell you that there is nothing currently being produced for television that even remotely compares to these shows, and it is becoming increasingly obvious that today's programme-makers have simply lost sight of all the qualities and values that Gerry Anderson and his remarkable team of writers, puppeteers, designers, technicians and model-makers invested in each and every frame of film.

Fortunately, we can relax safe in the knowledge that the Gerry Anderson series will never be left behind in the century that spawned them and that their immaculate timelessness will enable us to enjoy repeat screenings well into the next century. So, before the mundane reality that will almost certainly turn out to be the 'real' 21st century is upon us, take some time between now and the end of *this* century to remind yourself of how exciting the 21st century used to be!

Chris Bentley (October 2000)

ANDERSON SCREENOGRAPHY

Supercar (1960/61) - Clapper Loader
Fireball XL5 (1961/62) - Clapper Loader
Stingray (1962/63) - Camera Operator
Plant Of Doom
Hostages Of The Deep
The Big Gun
The Ghost Ship
The Ghost Of The Sea
Subterranean Sea
The Invaders
Raptures Of The Deep
The Disappearing Ships
Marineville Traitor
Pink Ice
Star Of The East
Invisible Enemy
In Search Of The Tajmanon
Set Sail For Adventure
Rescue From The Skies
A Nut For Marineville
Eastern Eclipse
The Lighthouse Dwellers
Thunderbirds (1964/66) - Camera Operator
Trapped In The Sky
Sun Probe
The Mighty Atom
Move - And You're Dead
Brink Of Disaster
The Perils Of Penelope
End Of The Road
Edge Of Impact
30 Minutes After Noon
The Impostors
Cry Wolf
Attack Of The Alligators!
Ricochet
Thunderbirds Are Go
(1966) - Camera Operator
Captain Scarlet And The Mysterons
(1966/67) - Director
Manhunt
Seek And Destroy
The Heart Of New York
The Trap
Traitor
Codename Europa
Treble Cross
Inferno
Joe 90 (1967/68) - Director
Hi-Jacked
International Concerto
Business Holiday
Arctic Adventure
The Race
Test Flight
Mission X-41
The Secret Service (1968/69) - Director
A Case For The Bishop
Last Train To Buffers Halt
May-Day, May-Day!
UFO (1969) - Director
Survival
The Dalotek Affair
The Responsibility Seat
Close Up
Kill Straker!
UFO (1970) - Special Effects Camera Operator
The Sound Of Silence
The Cat With Ten Lives
Destruction
The Man Who Came Back
The Psychobombs
Reflections In The Water
Timelash
Mindbender
The Long Sleep

DIRECTOR & CAMERA OPERATOR
ALAN PERRY

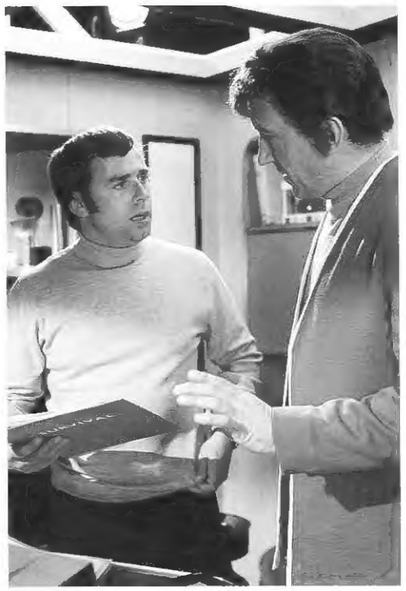
Alan Perry **is best known to Anderson fans as the director of many episodes of** Captain Scarlet And The Mysterons, Joe 90, The Secret Service **and** UFO. **But his long association with Gerry Anderson and the Century 21 Studios goes right back to the filming of** Supercar **in 1960.** Chris Bentley **and** Ian Fryer **spoke with him at his home in Yorkshire in 1991.**

Perhaps you could begin by telling us how you came to be involved with A.P. Films?
Well, it goes back to before A.P. Films when I was working with Derek Meddings at Anglo-Scottish, which was an animation house that made the adverts for Cadbury's Roses chocolates. The special effects department there was run by a guy called Les Bowie, who was a superb matte artist and a really good special effects man, and Derek Meddings was his assistant at that juncture.

Also hiring a cutting room at Anglo-Scottish was David Elliott, who was an editor, and that's where I first came into contact with puppets because Dave Elliott was editing **Torchy The Battery Boy** and then **Four Feather Falls**. So that was really my initiation into the puppets, just seeing them on a Moviola and knowing that Derek Meddings did bits and pieces on that line.

Then, when I actually left Anglo-Scottish, I went freelance and worked on different commercials. I ended up working as a clapper-loader on **The Adventures Of Robin Hood** with Richard Greene, and believe it or not, the production secretary was Sylvia Anderson - or Sylvia Thamm as she was then. Sylvia and I got chatting and we worked together for quite a few weeks until **Robin Hood** came to an end, and she told me that the next thing she was going on to was going to be called **Supercar** and the name of the guy who was running the show was Gerry Anderson. She recommended me and asked me to go and see Gerry for an interview.

So, I duly got on my little moped and nipped across to Slough one Saturday morning. This was the first studio we had, which was tiny. There was one stage, a canteen and a few offices at the front. I had my interview with Gerry Anderson and Reg Hill, who we used to call 'Meat and Veg Reg'. Anyway, I had my interview and was duly offered a job as a clapper loader at seventeen pounds, ten shillings a week for either thirteen or twenty-six episodes of **Supercar**.



Can you remember some of the people you worked with in those early days?
The first week I arrived, the cameraman was John Read, who I believe was one of the directors of A.P. Films. The camera operator was a guy called Julien Lugrin who had suffered a really nasty polio attack, but was one of the nicest guys you could ever wish to meet. The focus puller was another guy who used to work at Anglo-Scottish whose name was Peter Hirst and the electrician's name was Arthur Parrott - his wife was Gerry Anderson's secretary. The puppeteers were Christine Glanville and Mary Turner. Reg Hill was the art director and Bob Bell was his assistant, and then Keith Wilson came in at the same time as myself. As **Supercar** became more popular and Lew Grade accepted it, we started to add more crews, such as a special effects crew with Ted Wooldridge.

Were there many big changes when Lew Grade bought the company?
Oh, yes! Lew Grade came down and I'll always remember the big cigar and the Rolier outside the Slough studios. He came in and walked around and we were all told that he was coming and that he loved what we were doing, that he was going to set this new thing up that was going to go way, way beyond what we had achieved so far. We were going to be using false eyes instead of hand-painted, we would be using new technology and the name of the company was going to change from A.P. Films to Century 21 Productions.

By the time Stingray **went into production, your role at A.P. Films had changed, hadn't it?**
Yes, I moved up to being a camera operator. I was a string expert - one of my claims to fame was that I could 'lose' the strings. I could blend the strings into the background using anti-flare and we used to use different coloured puffers with powder paint in different colours - browns, greys and oranges. Whatever the background was, I could get my eye to the lens, put anti-flare on the string and use these puffers to lose it against the background. As a camera operator that was one of my jobs as well.

Above: Alan directs George Sewell as Alec Freeman in the **UFO** episode *Survival*

Did that job get more difficult when the colour shows started?
Yes, obviously I had more to blend in. Before that, with greys and blacks you could just use black puffer, and anti-flare gives you a grey anyhow if you put enough of it on. Therefore, you could just blend it down.

At Century 21, we pioneered a lot really - getting vehicles to move, the special effects side of it, the tricks and the cheats. Flying, for instance. We developed our own roller backing which was about 12 feet long with a roller at each end and canvas wrapped around painted with hedgerows or skies or whatever. We'd run this roller backing and squirt some smoke over the cabins of the different vehicles and we'd developed our own way of movement with models and scale.

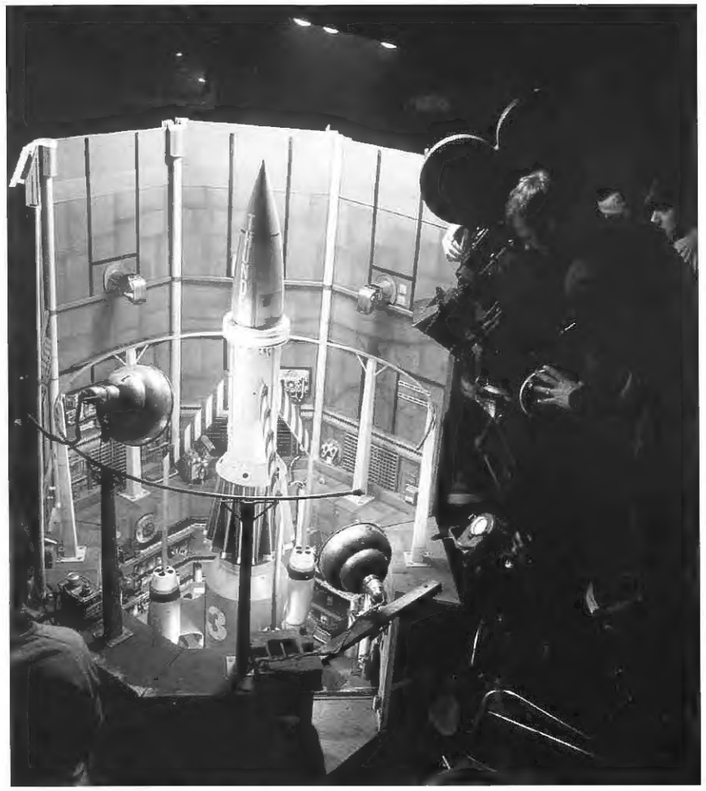
We started to learn, but it was all through trial and error - if it didn't work, start again. This was in the days of film rather than videotape, so if you had shot 400 feet of film, you couldn't wipe it and start again. If you'd used it, you'd spent it, so it all cost money.

We used to use the roller backing, but we also used some back projection. We went to an airfield on the other side of Maidenhead, hired a light aircraft and went up on a cloudy day and shot clouds left to right, right to left, straight on, POVs (point of view shots), and then we used it on our own back-projection system back at the studio. It used a 35mm Arriflex and a projector linked together. We used to phase them up, get them up to phase, off went the lip-sync machine... and then a string would break!

One time, we were shooting **Fireball XL5** and we were doing back projection work with Steve Zodiac on that bike of his, which he could rear up and fire something from the front. He had to fly through this forest and at a given moment Steve Zodiac would rear up his bike and fire. The electrical charge to make it fire would come down the two main wires supporting the bike, so all Derek Meddings would have to do was touch them and it would fire the charge.

So, Steve Zodiac reached this certain point and Derek Meddings touched the wires. There was the most enormous explosion you've ever seen in your life, and thick dense smoke everywhere. The girls on the puppetry bridge were just dying. Eventually the smoke cleared and there was Steve Zodiac with his eyes crossed - because his eye strings had been cut - with just a pair of handlebars in his hands. The rest of the bike had completely disappeared!

Alan in costume as Captain Scarlet filming live-action inserts for *The Trap*



Alan behind the camera filming the Thunderbird 3 launch sequence for **Thunderbirds Are Go**

It was a lot of fun, trial and error, and a real learning curve on how to work to scale. We tried to make the puppets look real and do real things and at the end of the day they were only fibreglass. But you learned about skin textures, you learned about eyes, you learned about blending and scale as far as cameras were concerned. You look up, you distort and it looks more real - look down on a model and it looks like a model.

It was an educational process of trying to achieve bigger and better goals. From the piece of chamois leather that used to sit on the bottom of the puppets' mouths on **Supercar**, to the faces, to the progression to accurately proportioned features - the demand for more excellence, that's what Century 21 was about.

Take **Fireball XL5**: the first space shots had a rocket that fired a module to the moon and we were way in front. They did the first shot into space and we all listened to it on the radio, but we were already there! That's how far our imaginations - Derek Meddings's and Gerry's and Sylvia's imaginations - were way ahead. They were already running that sort of riot. Look at the space shuttle now and then look at Thunderbird 2 and the pod shapes and the styles - we weren't a million miles away. It's quite funny to see the way things have developed.

I learned from the camera side and the direction side. Bob Bell learned from his side, Derek Meddings learned from his side. It was an educational process. We learned, we experimented and we got there. Everybody who saw the puppet series couldn't help but admire what had gone into it and the technology that we created to bring the shows to the public. We were proud of what we had done - we were way ahead.

It really shows how much emphasis there was on

SUPERCAR
(from **Supercar**)

Supercar, Supercar.

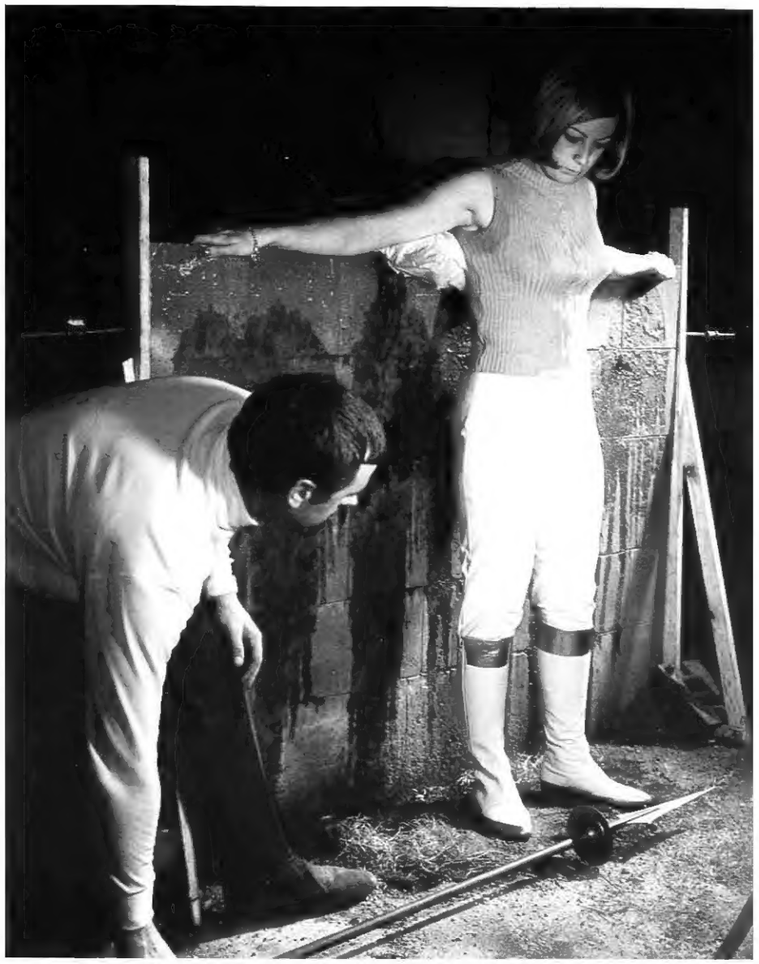
With beauty and grace,
As swift as can be,
Watch it flying through the air,
It travels in space,
Or under the sea,
And it can journey anywhere.

Supercar, Supercar.

It travels on land,
Or roams the skies,
Through the heavens' stormy rage,
It's Mercury-manned,
And everyone cries,
"It's the marvel of the age!"

Supercar, Supercar,
Supercar!

Written by Barry Gray
Published by ATV Music Ltd.



Alan directs the filming of live-action inserts for **Captain Scarlet** - *The Trap*

quality and getting things right, and how far advanced you were, in that we still watch them today and can appreciate the quality. They aren't as dated as people think that they would be.

Gerry Anderson always said at the beginning of a new series, "Forget what you've done. We're going forward." And that's the way he worked. If anyone referred back, he'd say, "I don't want to know about that. Come on lads, let's try to work to the future. Let's try to develop new things." And that was the progression of the company.

That was the nice thing about working for the company - the front door was there, the back door was over there, and in between, everything (apart from the eyes) had been made between those two doors. We could learn between those doors, and as an educational process I don't think there was one better in the country for an overall picture of film-making.

No matter what picture you make, you've got to light it, operate the cameras, you've got to have movement. We didn't have real people to move for us, so we had to do it. We did it by trick photography and by cunning. We started with nothing and we had a finished product at the end with music and voices.

We could see it all the way through from the building of a chair. In a live-action film, if you need a chair, you go and buy a chair and stand it in the set. But those poor little mites couldn't get into it, so it all had to be done to scale. You couldn't put apples in the hall - we had to make them if we wanted them there.

Rain? We couldn't just grab a hose and squirt it because the rain drops would be too big, so what did we use? Well, I've got one in the garden shed now and it's used for spraying insecticides - it gives out a mist which was perfect scale for our rain. Snowdrops? How do you get a snowdrop? Polystyrene is dead right - you get the little bits and blow it onto the set. Things like that which you'd never think of, we had to learn about. That was the fun, that we all learned and worked together. Everyone had their two penn'orth, anyone could make a suggestion.

Some of the nicest shots on Fireball XL5 **look as if they were shot outside in natural sunlight. Did you do any outdoor shooting on that series?**

No, it was all done in the studio. Ted Wooldridge would use one key light, the same as the sun and you had to get low angles. We would build false foregrounds, on a road for instance, and use a wide angle lens - which tended to look over things - at a low angle. That would give you your perspective and size. The only ones we went outside on were **The Secret Service** and, of course, **UFO**.

Stingray **was one of the earliest British television series made in colour.**

Yes. We used to get briefs in from the States, because that was partially the market it was made for. I remember when we started that everything had to be lit flat, as flat as a pancake, and we don't light colour that way now. We light colour to be like black and white with light and dark and lots of hard shadows. Before, the idea was to let the colour do the work. You'd give the character bright blue eyes and brown hair and the contrast between the two would be enough. So you lit it flat, but that's all changed now.

Stingray was a super series to make. It was a fun series and a pioneering series. How do you create underwater scenes? How do you shoot through tanks and see the bubbles coming up, especially when you're shooting a craft moving at high speed? How do you make the bubbles look right when you're shooting at high frame speeds?

The one thing you cannot imitate, that you cannot do, is create waves - moving water. We tried this, we tried that, we had the most enormous tanks, but could we get it right?! But we got there in the end. A wave has got white foam at the top, so we tried putting powder in the water, we tried all manner of things. By the time we got to the end of a series, we were so far ahead of our time because of all the problems we had to solve to make the show.

When I moved up to Yorkshire and started work up here, I never realised how much I'd learned, and I still don't know what's in my head that was learned in those days because I haven't had to apply it yet. I recently did an ad for National Power and they needed lightning, but no-one knew how to get it, whereas I was able to give them three quick and easy ways off the top of my head. Give me an arc lamp and I can make lightning.

Where did the desire come from to move on to a new series?

I was never on that side. That was always left to Gerry in the main and Sylvia and Reg Hill, plus the script writers Tony Barwick and Alan Fennell. I think they were kicking these ideas around and as one series finished, we always knew when it was coming because we went into development on the next one.

Derek Meddings was always involved because he designed the craft, but it wasn't until the later years that I began to be involved on that side. It was really down to Gerry, Lew Grade and the powers that be, whereas I was only an employee. But then, you weren't *only* an employee because you were involved. You never sat on the perimeter - you were always allowed to go over the fence and have your two penn'orth, which was good.

Was it a big surprise when production shut down on Thunderbirds **with it being such a big success?**

Everything was a surprise! As a film technician in this industry, when you commit yourself and are not purely freelance, you commit yourself to a series of 13 or 26 episodes, and towards the end of the series everyone gets a bit twitchy. You save your money because you know that you're going to be out of work. Because you're not on the

Alan directs Gito Santana as the Alien during filming of the **UFO** episode *Survival*

freelance circuit you can't just pick up the phone and say, "I'm coming out next week - anything on the move?" Like everything in this industry, you have to work your way through it because you're only as good as your last job. You live by your reputation, and if you haven't got a reputation, that means you're not trusted.

I burned my boats when I left **Robin Hood** and the commercials I'd been doing and I committed myself to the Gerry Anderson series. It did me very well - it taught me very well and paid reasonably. Of course, I had ten or twelve weeks out of work and you had your hard times, but I was young, so it wasn't a problem. I knew that over the horizon there was another one coming, and when there were any tests being shot we were always the first in for a few days' work. That's the way things worked.

It was always a shock when a series finished, because we always liked what we were doing. But when the next one came, we got so enthused about it. It was the next goal - how can we build this one? We used to sit and watch the rushes and if the new one looked a bit like the old one, Gerry always said that we're wrong here. We should have shot the pilot in the middle of the series, once we'd ironed out all the problems, but we never did. We always shot the pilot first and we worked until midnight and three in the morning.

You were involved in the shooting of the Thunderbirds Are Go **feature film as well.**

Yes. I was camera operating. We shot the back projection plates in Portugal, and there was me and Derek Meddings in a helicopter with this French pilot who didn't speak English. Derek drew diagrams which we had to simulate for the sequence where Alan falls to Earth in his dream. I was on my knees in the helicopter with a belt strapped around my waist and Derek holding on to the belt, looking through a square cut out on the floor through a wide angle lens.

We were at about 5000 feet and we told the pilot to let her drop. I've never been more terrified in my entire life! The helicopter dropped and dropped and then began to autogyro and the island below was spinning. I couldn't see through the eyepiece for the tears in my eyes! Alan, I thought, your come-uppance has come! "Derek," I said, "It's looking really good, baby! Maybe we should stop now - the island is filling the frame". Finally Derek signalled the pilot to start up again, but we got so close that I could see all the detail and cracks in the rocks before the helicopter started gaining height again!

Was Captain Scarlet And The Mysterons **your first ever directing job?**

Yes. The episode was *Manhunt*.

How did that come about?

Really through working with puppets for quite a few years and through the camera operating side. I was never, and never have been, only a cameraman. I was always somebody who got involved with the cutting and I tried to research into the script and give as much help as I possibly could from my side. Whether I shone or whatever way it went, I was picked out and Gerry Anderson said, "Right, fancy having a go at one?" and I did, but it was awfully frightening for a young man to take on all that responsibility. Suddenly, you weren't part of the crew; everyone was looking to you for direction. When I saw it at the end, there was a great feeling of, "Yeah, I made that!"

There were quite a few films I made and enjoyed doing that. Even now when I see them, they bring up the old hairs on the back of the neck. That's nice: you've achieved something that's there for keeps.

When you were directing puppets, who did you direct: the puppeteers up on the gantry or did you actually direct to the puppets?

You direct to the puppeteers. We were working with pre-recorded soundtracks and if you're listening to a soundtrack and somebody raises his voice, you need a reaction because very few people shout with their arms folded and their head down! They either move a hand or turn their head. Our actors then were the puppeteers, people like Christine Glanville, Mary Turner, Wanda Webb, Yvonne Hunter and Judith Shutt - who was married to Plugg Shutt who used to make the puppets. Like actors and actresses, directors had their favourites. Some puppeteers would take to your style of direction better than others.

The reason I think that I was picked to have a crack at directing was that I understood (because I'd started at near enough the word go) the limitations of the puppets, and I knew how to make them move through the camera movements and the art of cutting.

After Captain Scarlet **and** Joe 90, **the next development for the Supermarionation series came with** The Secret Service **where there was live action cut in with puppet and model work.**

Yes, now there you've brought in something else. We had special effects, live action and puppets and I just directed the puppet side. Ken Turner did the live action stuff such as the outdoor stuff with the Model T Ford. And then we had the miniature Model T which was done with the special effects unit. We had three units running, one for live action, one for special effects and one for puppets, all of which had to be tied together. Attention to detail was Century 21's secret.

Alan directs George Sewell and Suzan Farmer during filming of the **UFO** episode *Survival*

FIREBALL
(from **Fireball XL5**)

I wish I was a spaceman,
The fastest guy alive,
I'd fly you 'round the universe
In Fireball XL5.
Way out in space together,
Conquerors of the skies.
My heart would be a Fireball, a Fireball,
Every time I gazed into your starry eyes.

We'd take the path to Jupiter,
And maybe very soon,
We'd cruise along the milky way
And land upon the Moon,
Through a wonderland of stardust
We'd zoom away to Mars.
My heart would be a Fireball, a Fireball,
'Cos you would be my Venus of the stars.

We'd make our way to Mercury
And travel wide and far.
We'd take a trip to Paradise
And wish upon a star.
We'd steer a course for Heaven,
Love would be our guide.
My heart would be a Fireball, a Fireball,
'Cos you would be the angel by my side.

But though I'm not a spaceman,
Famous and renowned,
I'm just a guy that's down to Earth,
With both feet on the ground.
'Though it's all imagination
And I'll never reach the skies,
My heart would be a Fireball, a Fireball,
Every time I gaze into your starry eyes.

Fireball, Fireball,
Every time I gaze into your starry eyes.

Written by Barry Gray
Published by ATV Music Ltd.

Alan with Ed Bishop and Dolores Mantez at the Fanderson 91 convention in 1991

Did you get involved with the dialogue recording?
No. They were always recorded by Gerry and somebody else. But we were at liberty to spread them out a bit - put a gap in or tighten a bit up.

The Secret Service **ended very suddenly didn't it?**
Yes, that was a choker actually, because we thought that the series had so much more merit than it was given. To me it was a plum series and Stanley Unwin did very well. In actual fact, I had Stanley up here on quite a few occasions doing commercials for me - he just did his gobbledygook and it was great!

You directed the pilot for the series, *A Case For The Bishop*. Did this give you any input into the style of the series to come?
No, because at that juncture we were still setting the style. We were still having to learn as we were going with the new elements such as the car work, the outdoor puppets work, and so on.

There are some lovely tales I could tell you. Do you remember the dogs? One was a Great Dane and the other a Bulldog. That was the hard bit, another learning curve, bringing live action and puppets together. But we didn't really get into it because there weren't enough of them. We could have done with a run of thirty nine.

Which was your favourite of the puppet shows which you directed?
I really enjoyed **Joe 90**. I thought it was magic. It was a magic show - I loved the BIGRAT, I loved the characters, I liked the craft. To me it was closer to us, to normal life, more so than Thunderbird vehicles and Angel aircraft and that sort of thing.

Did you work on the film Doppelgänger?
No, that was done at Pinewood. I think that was Gerry moving away from the puppet scene. Derek Meddings did some of the effects, but we were doing one of the puppet shows (**Joe 90**) at the time that was filming. I did some of the special effects, but I didn't get involved in the Pinewood stuff. I have since worked with Ian Hendry though.

After The Secret Service**, you moved on to** UFO **where you had to direct live actors for the first time.**
Yes, that was terrifying. I had George Sewell on the studio floor telling me how the scene should be played, which was completely different from what I had in mind. I was wondering, "Did I conceive this right or wrong?" and I had to learn to really take control and go with my instincts. Later, I found out that George had been winding me up because he knew I was green! I'd like to do it again now, to go back and have another crack with what I know now.

Which was your first UFO **as director?**
Survival. Michael Billington and I started at the same time, and we were both terrified!

Gito Santana was the Alien in that - he was a strange guy. I had a lot of respect for him because I couldn't have gone into one of those suits with no air in them. We did have to pump air into them or the actors would have died! You could only use them for so long with the helmet on. They had little radio mikes inside so that the actor could take direction, which was an innovation in those days. That was a real challenge.

I don't know why, but working with puppets there was always that feeling that you weren't as good as the guys doing live action films. When we moved on to do **UFO**, we had a lovely cameraman, Brendan Stafford. He knew we were green and gave us confidence. That first morning on the floor, I got in at five in the morning - we didn't start until 8.30!

What was the first scene that you shot?
It was in Moonbase, with Straker. I've used Ed Bishop since **UFO**, for the voice-overs in a film with the British Tourist Association. He can remember three pages of dialogue, word perfect. I really enjoyed doing *Survival* - I really got into it and learned a lot. The scripts weren't very good at the beginning, but the series got better later on.

My favourite was *Kill Straker!* That I really enjoyed. It's my kind of story. Michael Billington really turned it on for that one. The scene I'll always remember was when Ed Bishop had to slap him, and you can't fake a slap. I didn't know this as I was so green, so I asked Ed to really slap him around. So he went over and we walked the scene through and went for a take... and Ed really belted him one! It even shocked me. I almost shouted cut! Then he hit him again and it was the first time I really saw Michael Billington act. He had tears in his eyes! I shouted cut and I played back the video playback (which we pioneered in film industry use), and from that day I respected him a whole lot more because he really took a slapping around and he remembered all his words.

Michael Billington was brought in very late in the day, whereas everybody else in the cast had already been working on the show for six weeks or so. What was he like to work with at that time?
He was very nervous. It was both mine and his first job. He was a new boy. He was losing his hair a bit and they had to put wigs on him so he was very self-conscious of his hair. Towards the end he really started to turn it on though. He had a lot going for him.

Eddie Bishop was always the star of the show. George Sewell had a real presence about him - he had a real outward thinking way of doing things and he was very, very good at what he did. The girls were good, too. Gabrielle

Alan directs Michael Billington and Tracy Reed during filming of the **UFO** episode *The Dalotek Affair*

Alan directs Michael Billington during filming of the **UFO** episode *Survival*

Drake has done very well for herself - she was a nice girl. We didn't have time to get the team going, like we did on the puppet shows, before Lew Grade pulled the plug.

Most of your episodes of UFO **seem to be set on the Moon, but you were filming those as Neil Armstrong was making his first historical landing. Did that influence the production at all?**
It obviously had an influence. We had to try to simulate what people had seen, because the public aren't stupid. We had to reconstruct it and that was where polystyrene and thinners came in. All you do is cut blocks of polystyrene with a knife and throw thinners over it - it melts it and you've got that cratered effect.

Take us through some of the processes involved in filming a script given to you to direct.
You pick up a script and read it and because you would have vehicles, moonscapes and that sort of thing, you had to establish what was special effects and what was studio. You would always establish with a wide shot - so if it was Moonbase, you would start with Exterior: Moon. Then you would go in to wherever it was on the Moon and you would do a panning shot to the building you were going to go inside. At that juncture, you've got to think out, "Am I in a vehicle? Is it travelling towards the Moon?"

Let's say it's travelling from Earth to Moon, left to right. If I want to cut to see the vehicle moving from left to right, I must also establish the movement inside the vehicle to be from left to right. You must tie your live action, which is what I was shooting on **UFO**, to your special effects. If the vehicle is at an angle, it must be at the same angle inside, otherwise it looks wrong. If you're in trouble, you could cut to a full facial shot, then you can cut back to the long shot because that gets you over the loop.

So your script has the vehicle travelling to the Moon and you have shots of the vehicle, the Earth, the Moon. It's now approached the Moon, and we see it go in from the surface in the special effects shot. In it comes, lands and goes down through the frame - so you let somebody move down through frame in my live action. This is the way you would have to work out what was happening in every sequence - you would have to make notes on the script and mark the special effects sequences.

A special effects illustrator would then draw these: I'd give him an idea of how I wanted those shots to look and he could draw them in seconds. You had to try to create interest and drama in both the special effects and the live action footage and tie the two together. If you didn't have your brain in gear and one was wrong, you had to figure out which was going to be cheapest to re-shoot, my work or the effects. Or did we have to 'flop' the shot optically (reverse the image)? If there was a SHADO badge showing, you couldn't do that because it would come out backwards. You can see what all the directors were up against constantly. You would always cover yourself. I would do two 'whip pans' (very fast panning shots) left to right and right to left, so I could do what I wanted then!

Everybody had to work together, everybody had to know what the people on the other units were doing so as to match them to what everyone else was doing. Even the model-makers had to be concerned with things like whether a character had his hat on or was wearing a moustache, because on the special effects shots you could see that sort of detail. We used to do breakdown pieces of the craft (a section of a craft made in larger scale for close up work) and the colour had to be exactly right to match the models. If you did change direction because you found it wasn't working, everybody had to be told. You had to have so many meetings before you could even go on the studio floor.

We used to have a fortnight's preparation and a fortnight's shooting on **Captain Scarlet**, **Joe 90**, **The Secret Service** and **UFO** - two weeks on and two weeks off, and you needed the two weeks off! The more research you did, the better your film looked at the end.

With all these meetings, this was where your assistant director came in to his own one hell of a lot, especially on **UFO**. He attended every meeting because there would be times where I wouldn't have time to go to a meeting, but he would look after it because he'd been there at the beginning, read the script, we had talked about it and had talked to other people about it.

With script changes, if you couldn't, in your own mind, make something work, you had to go to Gerry Anderson or Tony Barwick. With editing, you were edited as per the script and then it was over to Gerry Anderson who would look at it. If he didn't like it he would drop a sequence or bring one forward, or something like that.

Did episodes ever run over schedule?
You tried not to allow that to happen as it was frowned upon. Because I am the way I am, my pictures were always tight for time. I see things very quickly and I want things to happen very quickly. I am better at pace than suspense.

Did you do any other series work after UFO **finished?**
No, I went straight up North. I did a little camera work on **The Protectors** at the time that I was moving between the South and North, but my feelings were that we'd lost **UFO** and we'd lost the puppets, so it was time for Alan to try something new, and Yorkshire was it. I set up what was Film and Sound International and is now Wharfedale Film and Video, and I'm still here, still at it!

The experience I had with Century 21 set me up for life. I enjoyed it and learnt a lot, but it was time to move on after **UFO** finished. ●

Ed Bishop as Straker in **UFO** - *Kill Straker!*

AQUA MARINA
(from **Stingray**)

Marina, Aqua Marina,
What are these strange enchantments
That start whenever you're near?
Marina, Aqua Marina,
Why can't you whisper the words
That my heart is longing to hear?

You're magic to me - a beautiful mystery,
I'm certain to fall, I know,
Because you enthrall me so.

Marina, Aqua Marina,
Why don't you say that you'll always stay
Close to my heart?

Marina, Aqua Marina,
Why don't you say that you'll always stay
Close to my heart?

Written by Barry Gray
Published by ATV Music Ltd.

Alan with Gito Santana at Fanderson's UFO:1999 event in 1999

ANDERSON SCREENOGRAPHY

Thunderbirds (1964/66) - Voice Artist

Pit Of Peril	(Captain)
	(Helijet Pilot Charlie)
City Of Fire	(Alan Tracy)
	(Tower Controller)
	(WTV Reporter)
Sun Probe	(Alan Tracy)
	(TV Reporter)
The Uninvited	(Alan Tracy)
	(Lindsey)
	(Zombite Controller)
The Mighty Atom	(Alan Tracy)
	(Press Officer)
	(Reporter)
Vault Of Death	(Alan Tracy)
Operation Crash-Dive	(Alan Tracy)
	(TV Reporter)
	(Seahawk Pilot)
Move - And You're Dead	(Alan Tracy)
	(Billy Billoxi)
Martian Invasion	(Alan Tracy)
	(General X)
	(Slim)
Brink Of Disaster	(Alan Tracy)
	(Doolan)
	(Stan - Patrol 538)
	(Patrol Base)
The Perils Of Penelope	(Alan Tracy)
	(Albert)
Terror In New York City	(Alan Tracy)
	(Ned Cook)
End Of The Road	(Alan Tracy)
	(Chuck Taylor)
Day Of Disaster	(Alan Tracy)
	(Bill Craddock)
	(NTBS Reporter)
Edge Of Impact	(Alan Tracy)
	(Goddard)
	(Captain)
30 Minutes After Noon	(Alan Tracy)
	(Tom Prescott)
	(Frank Forrester)
	(Policeman)
The Impostors	(Alan Tracy)
	(Eddie Kerr)
	(Wakefield)
	(Speed Merchant)
The Man From MI.5	(Alan Tracy)
	(Third Man)
Cry Wolf	(Alan Tracy)
	(Lt. Lansfield)
Danger At Ocean Deep	(Alan Tracy)
	(Lt. Jensen)
The Duchess Assignment	
	(Alan Tracy)
	(Croupier)
	(Hendricks)
Attack Of The Alligators!	(Alan Tracy)
	(Hector McGill)
The Cham-Cham	(Alan Tracy)
	(Banino)
	(Macklin)
	(Foreign Lt.)
Security Hazard	(Alan Tracy)
	(TV Reporter)
	(Bill Craddock)
Atlantic Inferno	(Alan Tracy)
	(Atom Sub Reefer Lt.)
Path Of Destruction	(Franklin)
	(Gutierrez)
Alias Mr. Hackenbacker	(Alan Tracy)
Lord Parker's 'Oliday	(Alan Tracy)
Ricochet	(Alan Tracy)
Give Or Take A Million	(Alan Tracy)

Thunderbirds Are Go (1966) - Voice Artist

	(Alan Tracy)
	(Messenger)

Thunderbird 6 (1968) - Voice Artist

	(Alan Tracy)
	(Carter)

UFO (1969)

Exposed	(Co-Pilot Jim)

ALAN TRACY - THUNDERBIRDS

MATT ZIMMERMAN

Matt Zimmerman **will be forever remembered as the voice of Alan Tracy, pilot of Thunderbird 3, in** Thunderbirds, Thunderbirds Are Go **and** Thunderbird 6. **But Matt's achievements in the worlds of Gerry Anderson also extend to a variety of other vocal contributions to both** Thunderbirds **and** Space:1999, **as well as an appearance as Paul Foster's best friend in** UFO. **Matt spoke with** Ian Fryer **and** Lorraine Malby **at his home in London in 1991.**

Could you tell us who exactly is Matt Zimmerman? From the beginning.

From the beginning, my God! I'm originally of German and Yugoslav - Croatian actually - descent. My parents had emigrated to America separately and met in the US. My father had an orchestra and I was born one Christmas Day in Canada whilst they were on tour in a place called Sudbury, Ontario. My father also bought a farm there.

I was christened with the same name as my father, so I was known as Junior for the first twelve years of my life! We sort of lived back and forth between there and Detroit, Michigan. I was singing with my dad's orchestra by the time I was four, so it was pretty well set that I would do something like that.

In my high school years, and even before then, I was a boy soprano and sang in church. I was a Lutheran, which is very complicated in my family as there are several religions running around in it. I sang on radio as a young boy, until my voice changed when I was fourteen, by which time I had done enough on radio that I was known in places such as Windsor, Detroit and Toronto, so I started doing schools programmes as an announcer. Gradually, I realised what I wanted to do. I didn't have too much trust that I could make a living in show business, however, so I took a commercial course, studied typing and shorthand and became a certified accountant.

One of the first major jobs I had on leaving school was as a secretary to the Mayor of Windsor, Ontario, which is across the river from Detroit. I took the summer off from work to do a season in summer stock with an actor called George C. Scott who was just starting out. We did two seasons and when I finished there I auditioned at Stratford, Ontario, which was the major Shakespearian company in Canada, and out of four hundred people they picked me, which was rather nice!

I worked on "Hamlet" and "Twelfth Night" with Tyrone Guthrie, which was a great experience. While I was there they brought over some teachers from England, and one of them was a woman called Iris Warren, who taught voice production at the London Academy of Music and Dramatic Art (LAMDA). I thought that she was absolutely fantastic and kept in touch with her.

After that season at Stratford in 1957, I joined a touring company of a very funny show called "My Fur Lady", which was a college revue which toured all sixty-eight cities in Canada that year and was very popular. Whilst I was doing that tour, there was a big theatre festival in Toronto and they were doing a play called "Andromac" by Jean Baptiste Racine. The man playing Pyrrhus became ill and couldn't continue, so they contacted me since I knew the part and asked if I could fly down and do it for the festival. So I got a leave of absence and performed the play for the festival.

As luck would have it, the play was being adjudicated by an Englishman, Richard West, and an actor called Andre Van Gesygham and I won the Best Actor award. On top of that, I received a scholarship of four thousand pounds to study. The problem was that if I returned to America to study, I would have immediately been drafted into the Korean war.

Because I was born in Canada and I was eligible for a Canadian passport, I immediately got one and decided to come to England to study. I arrived here in 1959 and went to LAMDA, taking the advanced professional course, which was fabulous. There were some interesting people in my class, such as Donald Sutherland, Janet Suzman and Ed Bishop. There are eight or nine of us who have stayed the course and stuck with performing.

I actually met my wife Shirley here. She is originally from Manchester, and her family emigrated to Vancouver. She was supposed to take over on Broadway from Julie Andrews in "My Fair Lady", and she rehearsed the role for a month before they discovered that her parents had never taken out Canadian citizenship and the production already had its quota of English performers. So she came here to take up a scholarship to study voice, and I met her through a mutual friend. She joined Sadlers Wells Opera Company as a principal mezzo soprano and was with them for fifteen years, singing under the name Shirley Chapman. And that's one of the reasons why we stayed in Britain, though we returned to Vancouver to be married in 1962, as her parents still lived there.

What was your first television work?

My first TV work was back at a small station that opened up in Sudbury, Ontario. I was eleven years old and we were up there at that time and I went on and did a magazine programme for them in the evenings where I sang songs.

How did you get the part of Alan Tracy in Thunderbirds**?**

A friend of mine, David Holliday, had already been cast as Virgil and they were having great difficulty casting the part of Alan as they wanted a certain sound for him, being the youngest brother. David, who is a bit older than I am, said that he had this friend, me, who would be great. At the time, I was doing a show in the West End called "High Spirits", at the Savoy Theatre. So David phoned me up and told me to contact Sylvia Anderson, and I arranged an appointment.

I went out to Slough, where the studios were, and when I walked in the model of Alan Tracy was on the table. She said, "Don't speak, don't say a word! My God, you've got a dimple on your chin just like Alan! In fact, if you were blond and blue-eyed you would look very much like him!" So then she let me speak and she said, "That's his voice!" So I got the job.

So you didn't have to pitch any different voices?

No, but what I found the hardest once we got going was that, of course, we had to play other characters. At the time I had a very light, tenor voice and I found it difficult to make it sound deeper.

Had you heard of Gerry Anderson before then?

Not really. I had seen **Stingray** but nothing else because I had only been in the country since 1959 and had been busy in the theatre. We got all this hype at the beginning, that it was going to be in Supermarionation and have radio-controlled puppets, and that it was going to be in colour. This was a big thing at the time - being in colour.

Were any of the puppets in Thunderbirds **based on the voice artists? The late Peter Dyneley in particular looked very much like his character, Jeff Tracy.**

No, they weren't. Peter Dyneley was a lovely man, great fun to work with. But I know what you mean - he did have a look of Jeff Tracy about him.

Do you have a favourite Thunderbirds **episode?**

Well I liked the one with the crocodiles (*Attack Of The Alligators!*). I also enjoyed *The Duchess Assignment* because of Ray Barrett doing the voice of the Duchess. We laughed so much the day we recorded that one! I also loved doing *Move - And You're Dead*, stuck up on that bridge with Grandma, talking into my watch. The other one that sticks in my mind for some reason - why I'm not sure - is one where I'm playing a crook or a gangster and I'm caught in some pyramid and I go crazy. I'm not sure of the title...

The Uninvited...

That's it! And I had to yell and scream, "Hahaha! You won't take me alive, Tracy!" We had a lot of fun doing that one, but then they were all fun. I especially enjoyed the first film **Thunderbirds Are Go** as it was very much Alan oriented.

How did you yourself see the character of Alan Tracy?

I saw Alan as first of all being a very bright boy, being so young and still being an astronaut, but being a bit of a rebel who would sometimes go down the wrong route, as it were, to get something. I figured that he was very much the all-American boy, very bright and very happy.

He was much loved by his brothers and his father, being the youngest, so they tried to keep

Matt Zimmerman as Co-Pilot Jim in **UFO** - *Exposed*

him out of what was happening. He would always be saying, "Let me do it, let me go," so they would say, "No, Alan, you stay there," and he would go, "Aw, gee! What is this?" They kept forgetting that he was an astronaut and piloted Thunderbird 3, which of all the vehicles must have been the most complex to pilot. It was alright Scott running around in Thunderbird 1, but that wasn't a huge rocketship like Alan had to control!

I think he fell in love very easily, and he had a terrible crush on Lady Penelope, as well as Tin-Tin. I think that he and Tin-Tin would probably end up together. He liked a joke, liked to fool around and was ready to try anything - that's why **Thunderbirds Are Go** was so much fun, with Alan going up to that planet for a date with Lady Penelope. That was very Alan, and I did see Alan very much in that light.

What was your working routine when you were recording the voice tracks for Thunderbirds**?**

We recorded three every third Sunday, as we were all doing other things at the time. We had recorded, I think, about nine episodes in a half-hour format, when Lew Grade saw the first couple and told Gerry that this had to be an hour show. We used to get the scripts by post during the week, and one week I received a letter saying that we were going to have to do some back tracking. What we had to do was go back to the beginning and, not re-record, but add another story as a sub-plot.

So we had to record extra material for nine episodes, and then we moved on to doing three one-hour episodes, on a Sunday. That was then reduced to two because there just wasn't the time to do three in a day. We used to get in at about 9.30am and we would be there until about 5.00 or 6.00pm recording them.

Did you have much licence within a script to change lines which didn't sound right?

Yes. That was never a problem because they were basically making it for the American market, of course, so we could tell them if there were British things in the script which we could tell Americans wouldn't understand. Actors do that all the time

anyway, so it was never a problem.

Who would be in charge of the recording sessions?
Basically it was Gerry and Alan Pattillo, and Sylvia had a lot to do with it as well. I always felt that Gerry was like a rock. He used to smoke a cigar a lot in those days and he would sit in with us on read-throughs, and when it was time to record he would disappear into the control room. I can still picture him sat with his big cigar behind the mixing desk. There was never a row - in fact, we laughed an awful lot. Sometimes we had to stop and pull ourselves together because we were getting hysterical! We had a lot of laughs, and lunches were laid on for us. They were real great times.

Did you ever visit the sets to see them filming?
Oh, gosh, yes! I would often do that because they were filming it just behind where we were recording the sound. It was fascinating to see all the different-sized Alans for close-ups or the smaller ones for long shots so he didn't really have to be so far away.

After Thunderbirds, **did you go back to do any voices for the later Supermarionation series, as Shane Rimmer did on occasion for** Captain Scarlet **and** Joe 90**?**
It depended on my availability, as I became very busy in shows after that. I did an episode of **UFO** (*Exposed*) but they had trouble with my voice on that so they used Jeremy Wilkin to dub over my voice because I wasn't available.

I did some other things, but I remember that I did a whole day recording for **Space:1999** saying things like, "Red Alert, Red Alert! Close door number one! This is an emergency!", so that they could use them in various episodes, so I used to hear my voice occasionally in that series.

What work have you done since Thunderbirds**?**
Why don't I just give you my CV? I've done nearly twenty West End musicals. I've done **The Hitch Hiker's Guide To The Galaxy**. More recently, I've been in **T-Bag**, **Mike And Angelo** and **Mr Big**. I could drive you crazy. I've done a lot of television and films.

You were in the original film version of A Man For All Seasons**?**
Yes, I was the messenger right at the beginning. I open the door and Orson Welles is standing there, but I never got to meet him because he was away that day. I did **Haunted Honeymoon** with Gene Wilder, and **Crazy Like A Fox** when they filmed an episode of that over here.

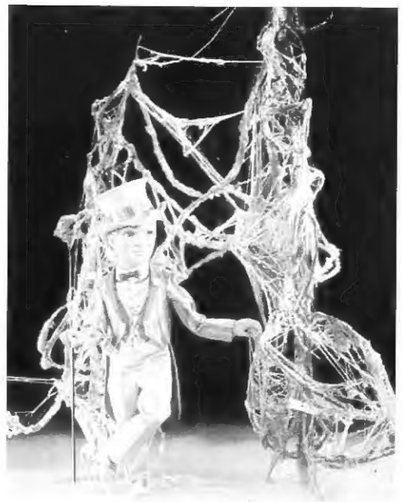
Of all the characters that you've played, which is your favourite?
It always seems to be something I've done recently, but I really enjoyed Moon-Faced Martin in "Anything Goes" very much indeed. I also enjoyed Tony in "West Side Story" - I loved doing that. There is a show called "The Fantastics" in which I played two characters, and I enjoyed playing both of them. And "The Odd Couple" on the West End with Jack Klugman playing Roy was wonderful.

Given the choice, what part would you like to play?
I would love to play "The Phantom Of The Opera". I saw the opening night of that with Michael Crawford in the lead. It's very rare that I see a show and think, "God, I'd love that part!"

How did it feel working with Shane Rimmer and David Graham again after all these years, when you did the Royal Bank of Scotland commercial and Children In Need**?**
Well, the thing was that we never all had a chance to meet because we were all too busy and it just wasn't all done at the same time. Funnily enough I was just listening to Fanderson's **Thunderbirds For Children In Need** cassette the other day. Shane and I did our parts together but David had to do his separately.

I see David Graham occasionally, but I see Shane much more. David and I have mutual friends though, so I get messages through them an awful lot. We all have a very nice relationship.

We had an episode just recently where the BBC tried to get away with playing those records (the Century 21 Mini-Albums) on Radio 5 without paying us. I was told that they were on and contacted the producer, who was so glad to talk to me, and he said that because they were records I wouldn't be getting any fee. Well, I spoke to Equity who said, "What a load of crap!", so I got a nice cheque from that. I phoned up Shane and told him, and then received a very nice phone call back saying, "Thanks for all this money!" ●



FATHER UNWIN - THE SECRET SERVICE

STANLEY UNWIN

The Secret Service - *A Case For The Bishop*

For more than half a century, Stanley Unwin **has been one of Britain's best-loved broadcasters and entertainers. He also has the distinction of being the only performer to voice a Supermarionation puppet character modelled on himself when, as Father Stanley Unwin in** The Secret Service, **he took the starring role as both voice artist for the puppet and appearing as the character in person for the live-action sequences.**

Born in South Africa in 1911, Stanley forged a career as a sound engineer, before developing a second career as a brilliant and unusual entertainer with his own nonsensical language, 'Unwin-ese'. In this capacity, Stanley made regular radio and television appearances in programmes such as Saturday Night On The Light, Beyond Our Ken, Does The Team Think? **and** Early To Braden, **before going on to appear in several** Carry On **films and the Eon production of** Chitty Chitty Bang Bang.

Now 89, Stanley still does regular voice-overs for commercials and is in great demand as an after-dinner speaker. He spoke to Jim McAlwane **in 1992.**

To begin with, could tell us something of your early life?
My parents emigrated to South Africa in 1909. I was born in Pretoria in 1911. At three years of age, my father died and my mother decided to return to England. This was in 1914 just after World War One had started. In fact, I travelled, together with three other children of the family, in a commandeered German vessel called the 'Gothic', later named 'Glengorm Castle'. With the rest of our family, I was evacuated to the provinces and was fostered at homes in Essex, until ensconced in an orphanage at Congleton in Cheshire. At around eight or nine years of age, I became fascinated by wireless and, with some assistance, built my first crystal set in a cigar box, the parts costing the equivalent of 10p today. The precise method is described in my autobiography "Deep Joy".

After a primary school education, I had two years training at a nautical school and obtained a first class GPO Wireless Operator's certificate and went to sea from Cardiff Docks at 16 years of age. Actually, I had to take a deck hand job because of the big slump in 1926. After three voyages, I joined a wireless firm called Peto Scott in London, which made high quality wireless sets, but I got the sack for blowing up the boss (accidentally, of course!).

I then joined a wireless business in London's East End. A customer persuaded me to join the firm where he worked and I built echo sounding gear for three years. I then joined the Plessy Company at Ilford, where I designed and built test gear for the electronics industry, including oscilloscopes for our bomber radio testing etc., because it looked as if a war was looming again. It was from there that the BBC began to beckon electronics engineers, and I was accepted by them in March 1940 and sent to the Daventry transmitters for maintenance work, part of which was emergency communications around Britain in case of invasion.

In what way was this work affected by the Second World War and what part did you play in the war effort?
In 1944, the BBC invited me to join the War Reporting Unit. I was based near Portsmouth to record the D-Day dispatches of the War Correspondents with the Normandy Landings, and send them by wire to London. In Autumn 1944, I was sent to join the U.S. Third Army in France and stayed with them until the Rhine crossing. Then I went to join the British 8th Army in Italy and stayed with them until arriving in Vienna, where I recorded documentaries, music (such as the Vienna Boys' Choir) and other features, returning to the UK early in 1946. I then covered the Peace Conference in Paris (1946), which was a three month assignment, after which I came home and the BBC invited me to take a mobile recording engineer's job in the Midlands. This involved a great variety of work, including the first **Down Your Way** programmes with Richard Dimbleby.

You covered the Royal Tour of South Africa in 1947 for the BBC. How did this come about, and what was involved?
This was the first major Royal Tour after the war. Head of BBC Recording called me in Birmingham to say that two of the ex-War Reporting engineers had been selected to cover the tour, and would I get fitted out as soon as possible? Naturally, it was tremendously good news to be chosen for such a prestigious assignment. Bob Wade, who had

The Secret Service - *A Question Of Miracles*

The Secret Service - *Last Train To Bufflers Halt*

covered the British 8th Army in Italy before me, was to fly out with Wynford Vaughan Thomas, and I would accompany Frank Gillard in HMS Vanguard at Portsmouth.

Our recording vehicles (Humber 4x4 utilities left over from the WRU) were shipped out to arrive in time for our collection on arrival at Capetown, and Bob Wade and Wynford, who had already flown out, would start from there. Bob Dunnett (another ex-WRU veteran) and I would take off from there too and leap-frog the other party, recording news and documentaries en-route. Our recorded discs were then air-freighted to the UK for inclusion into news bulletins and feature programmes. Frank Gillard and I parted company at Capetown; he on the Royal Train, and myself with Bob Dunnett driving eastwards along the coast and up to Durban, then across country to Bloemfontein, Johannesburg, Pretoria, thence into Southern Rhodesia (now Zimbabwe).

At Pretoria, my first desire was to try to find my father's grave. I found the road in which we lived, but two tree stumps indicating the entrance to our drive-way were all that remained of our house. Sadly, there was no time to investigate further and our round trip in Rhodesia was - like the rest of the tour - a pretty hectic affair.

There is so much that was 'out of the ordinary' that one can recall, that it would take a whole book to cover it. On approaching the Victoria Falls, one could see the mist created by this vast cataract from five miles away. It was the first time that I had seen a rainbow by moonlight! It was there that I met a native who told us that his grandfather had met Livingstone who, having a bath in a pool "rubbed a block of something on his head and his brains came out on top" - obviously the first time that this native's grandfather had seen soapsuds!

It was at about this time that you developed your Unwinese, which led to a career in broadcasting. Could you tell us how the language developed, and why?

It came about through my interest in foreign languages and the fact of being in the communications industry. Like many amateur radio enthusiasts, I was always fascinated to hear the many foreign stations. The guttural German and Slav tongues together with the music of the Latin ones never ceased to fascinate and enhance the desire to know what they were saying. I used to try to imitate them, and this made the customers laugh in the shop where I worked.

I decided to include languages in the curricula of my evening studies at the Regent Street Polytechnic, and decided to update my English (so to speak) because a good command of one's own language is a prerequisite to learning a foreign one - as we all must know. The so-called Unwinese (the name was coined by a BBC Public Relations Officer at BBC Birmingham, and I liked it better than 'gobble-de-gook' or 'double-talk' which I believe are American expressions) really began with my children, who had become bored with the sameness of their bedtime stories and paid no attention to them after a while, just wanting an excuse to stay up. Feeling that I was wasting my time, I decided to modify the language and said things like, "This one's called 'Goldifloppers' and it begins, 'Once a polly-tightow...'" The children didn't bat an eyelid, apart from the youngest who thought it 'did not sound quite right'.

It so happened that a BBC producer was staying with us overnight from a distant location, and he heard me doing this stuff and immediately said, "I want to be the first one to use it on the air". The BBC producer's name was Peter Cairns, an ex-bomber pilot fresh out of German prison camp Stalag Luft 3, who had a great sense of humour.

Another factor in this rubbishy-sounding talk, I believe, could be genetic, because my mother would tumble strange sounding words out if she became excited, such as when she had once slipped up in front of a tram at Stratford Broadway. I had just returned from language studies at the Polytechnic, and she told me, "I just falolloped in front of the tram." I told her that, as far as I could gather, there was no verb 'to falollop'. She assured me that there was, and that she had grazed her kneeclabbers to prove it.

Sometimes, I spoke it purposely when seeking directions or fairly urgent information, because it seemed that people were not paying close attention to my enquiries. They would ask me to repeat what I said, and although my intention was not to confuse, they would pick the sense out of my questions instead of saying that they didn't understand, and it was always helpful to me on my job as a roving BBC engineer.

You led something of a double life, both as an entertainer and as a sound engineer. Did this cause any complications?

Yes. My first broadcast was in 1948. One BBC variety producer (Pat Dixon, who later first produced **The Goon Show**) wanted to use me all the time, but it was impossible because I had my busy recording schedules to do. However, together with a wonderful 'feed man' called Frank Buckley, I made an occasional disc for his **Mirror Of The Month** show. Also, I had an offer from the Grade Organisation to do a series at the Windmill Theatre. Of course, I couldn't risk leaving a secure job to enter the uncertainties of showbusiness while the children were young. It was quite a temptation to join the ranks of Harry Secombe, Arthur English and all my other heroes, but I chickened out on that one.

You embarked on a full-time career in entertainment in 1960. Do you have any particular memories of your work prior to The Secret Service - Chitty Chitty Bang Bang **or the** Carry On **films, for example?**

Yes. It took me nearly ten years to take the plunge (so to speak) from a staff job to the big wide world

of show-business, although I had managed to borrow some time off to do a film or two and some film circuit commercials. It was a TV commercial that really did it - an advert for beer. I felt that a fee equal to several years' salary was worth the risk now that the children were 'out of the nest'. My wife wasn't happy about it because she was not particularly impressed with what she read about showbiz life - divorces, suicides, etc. - and both she and I knew that some other wives of showbiz performers felt like this too. But I had a peculiar hunch, feeling that it was now or never.

My first film was **Fun At St. Fanny's** with Cardew Robinson, 'The Cad'. He arranged for me to be an art gallery guide. It was great fun working with him, Freddie Mills, Davy Kaye and many others whose names I cannot immediately recall. Then I had a cameo part in **Further Up The Creek** which starred David Tomlinson and Thora Hird. Then I had a splendid part in Norman Wisdom's film **Press For Time**. There were others which were tremendous fun, like the **Carry On** films.

Most of all, I suppose **Chitty Chitty Bang Bang** must have been the most enjoyable, because it gave me the chance to meet Dick Van Dyke, who I considered to be just about the most versatile comic actor in the business. During a conversation at San Tropez, where Baron Bombast's ship was located, I complimented Dick on a particular sequence in one of his sit-com TV shows. I said, "When you did that dream sequence, composing hit tunes and playing that banjo...", and he stopped me and said, "That wasn't me, it was my twin brother!" I wondered how many others knew about his twin?

Moving on to The Secret Service, **could you tell us something about how you became involved in the series and with Gerry Anderson?**

I believe it was at the time I was post-synching some of the **Chitty Chitty Bang Bang** dialogue on the ship from the Mediterranean sequence. It was, I believe, done at Pinewood. My agent called me over to the bar and said, "Meet Gerry Anderson, who has a special idea about using you together with puppets in a spy film." Of course, I had seen and been very much attracted by his work, and considered him a genius.

Now, 'genius' is an imprecise and evocative word. Philosophers and others explain that the nearest definition is: 'Someone who can do something that others seem not to be able to do, and do not fully understand just how they do it.' Surely we cannot agree with the last part of that explanation, because Gerry understands exactly what he wants, and knows how to gather the brains together to get it done. I certainly have never seen or known of anyone who can devise his unique form of entertainment and carry it out on the scale with which he has done, with its now vast following of appreciative fans. As I said, I think he's a genius as well as a great innovator.

Was the format specially designed, or did it change as you became involved?

The format was, I feel, especially designed because there were few, if any, changes as we filmed the episodes.

How involved were you with the creation of your puppet double? Did you have to pose for the sculptors, or have your face measured (as they do at Madame Tussauds)?

I'm not too sure about this. I met Mary Turner who seemed to have everything to do with the puppet - a very vital lady of great skill in her field of the creation of the characters and re-creation of likenesses. I still receive letters from fans and others who have seen the puppets of Matthew and me at the Museum of the Moving Image. Actually, it must be a near impossibility to obtain an exact likeness, because even at Madame Tussauds, one is not 100% happy with the models. Suffice it to say, I am both flattered and pleased to be recognised by people who have seen it.

Could you give us some idea of the schedule on an individual episode? For example, at what stage did the location filming take place?

Regrettably, I can only generalise in answering this question owing to the lapse of time. It was in the late summer (of 1968) that I met Reg Hill (Executive Producer), Tony Barwick (Script Editor) and David Lane (Producer) at the Slough studios. The procedure was that, after parking my car outside the studios, Gren Nott would drive me to the location, usually at Burnham Beeches where the vicarage was situated, or perhaps at a point near Heathrow, and Gabriel, the Model T Ford, would arrive on a low-loader, be eased off, and I would then drive it as required.

Was the Unwinese written into the scripts you received, or was that part of the dialogue created by yourself?

Tony Barwick would give me a straight script. I would assure him that I understood his ideas, and then translate the script into my own words. This is how copywriters at advertising agencies and I work together. It is always teamwork - their ideas, my language.

I am often given a particular subject to explain on TV or perhaps at a sales conference, and I then work out my own dialogue to fit the ideas and wishes of the sponsors. A subject matter with which I may be familiar can usually be translated straight away, but apart from, say, chat shows, I prefer to think it out and write the words down.

Were you involved in any of the puppet filming? Some of the shots feature live actors appearing alongside the puppet characters.
As far as I can recall, only with Matthew, who accompanied me in Gabriel. For most of the shots I was filmed in long shot, after which the camera would close up to the puppet.

Was it actually you driving the full size Model T Ford in the location footage? If so, did you require lessons to drive it, or was it straightforward?
Gabriel was easy to drive, apart from occasional fast cornering, when she felt unstable. She had brakes only on the rear wheels, so I was glad she wouldn't go faster than 40mph. My licence covered all groups of vehicles, even track layers, so I felt fairly at home with Gabriel. Of course, I was a bit apprehensive about driving her through London Airport, but most cars, including a Rolls-Royce or two, would give us a wide berth, and their drivers would smile benignly at us.

Do you have any particular memories of working with your vocal co-stars - Gary Files, Jeremy Wilkin and Keith Alexander?
I recall particularly doing the sound work with Jeremy Wilkin, David Graham and Keith Alexander, and meeting Sylvia Anderson at the sound recordings. These sessions were always enjoyable, working with such congenial and capable professionals. Regrettably, the opportunity to get to know each other better was precluded because of our mutual commitments.

Gerry and Sylvia Anderson were busy setting up UFO **while** The Secret Service **was being completed. Did you have much involvement with them, or were you mainly working with Reg Hill and David Lane?**
No, there was little or no involvement with Gerry or Sylvia at that time, due to their other work. I do recall seeing them drive past us in the Rolls one day. I believe it was at Stoke Poges. I worked directly with Reg Hill and David Lane, and, of course, script writer Tony Barwick.

The Secret Service **came to a premature end after 13 episodes. What were your feelings about the series being cancelled?**
It was never made clear to me just how many episodes would be made because of the avant garde nature of the subject - mixing live persons with puppetry and the rather gentler approach. To me, it could never approach the excitement of large scale rescues, like **Thunderbirds**, although the occasional explosion work of Derek Meddings was pretty terrific to say the least of it.

Of course, I do remember thinking, "I doubt if this will hit the public like the other Supermarionation work," and I wondered how successful it would be. I have been happy with the fan mail over the years. An interesting point is that middle-aged people, who were children when they saw it, mention the series nowadays with pleasure. I had a few letters from as far as Australia some time ago, a country to which I have not yet been.

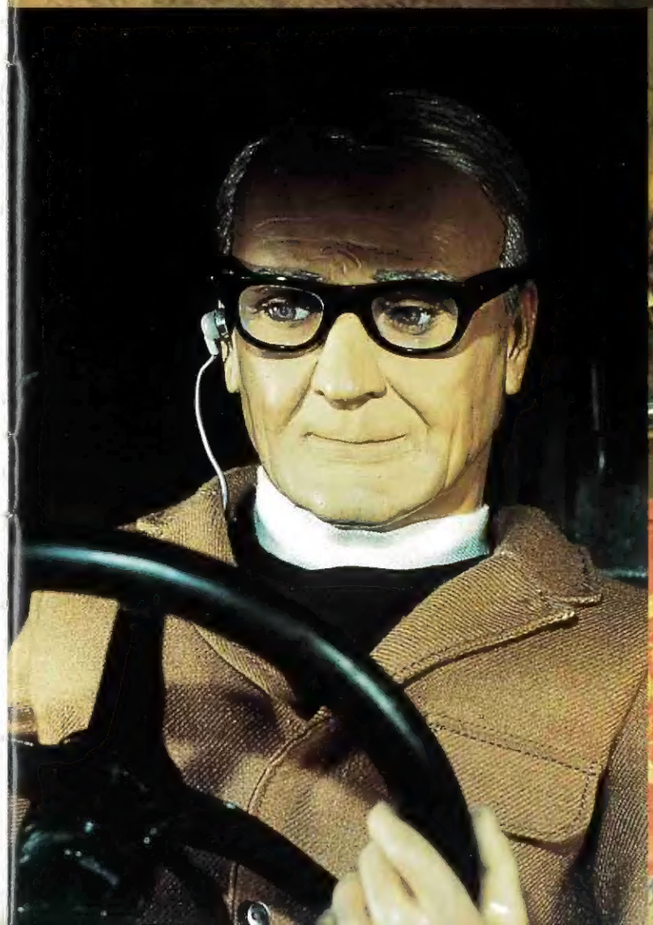
It was a great compliment to have been associated with Gerry's craft in the way that I was used, and, of course, I cherish the memories. It would be interesting to know just how a re-run would go down with the public today. For my part, yes, I'd love to see it again.

It's now over 20 years since The Secret Service **was made, and its limited broadcast availability has rendered it something of a curio in the Anderson canon. Do you think that the series would hold up to a screening today?**
As you imply, it would probably be considered a curio. Perhaps it might find a strong minority audience such as my oblique form of humour seems to have done in other showbiz work. Its viability prospects would, I feel, depend very much upon the result of a showing.

Can you tell us about some of the work you have been involved with recently?
I have recently recorded some sound commercials for the Newcastle area, and done a chat show for Granada in Morecambe. Much of what I do is not networked, which is good because one does not become over-exposed. Of course, it is gratifying to be wanted. I believe that to go on working - especially at something so rewarding - is conducive to living longer.

Of course, you have gone on working long past the age when most people would say, "Enough is enough," and settle down to a retirement. Do you ever see yourself retiring from showbusiness?
As long as I can make people laugh - even if it is a minority audience - I shall want to go on doing one of the worthwhile things in life as long as I feel to be wanted, as well as being paid for it! 40 years talking rubbish and making people laugh - how lucky can one be? ●

The Secret Service - *The Feathered Spies*



Top and below right: **The Secret Service** - *A Case For The Bishop*; Below left: **The Secret Service** - *Recall To Service*

Top left: **UFO** - *Mindbender*. Top right: **UFO** - *Ordeal*. Below: An unused scene from **UFO** - *The Dalotek Affair*

COLONEL PAUL FOSTER - UFO

MICHAEL BILLINGTON

As Colonel Paul Foster in UFO, Michael Billington **was one of early 1970s British television's most popular performers, with a legion of female fans and regular appearances on the pin-up pages of "FAB 204" magazine.** Martin Gainsford **spoke to him in 1990.**

Michael Billington **was born in Blackburn, Lancashire on Christmas Eve, 1941, the son of a former factory manager. From school, Michael went into the estimating department of a neon sign factory, but was so keen on amateur theatrics that he left after six months to try to get into show business. After a stint in distribution at Warner-Pathe, Mike drifted into musicals as a hoofer, appearing in "How To Succeed In Business Without Really Trying", "Little Me",** Broadway Goes Latin **on television and doing cabaret work, playing straight man to Danny La Rue for a year. Realising, however, that he wanted to turn his talents towards straight acting, Mike took drama and voice production lessons and landed a small part as a police guard in the West End production of "Incident At Vichy" with Sir Alec Guinness and Anthony Quayle. He also took the role of one of the footballers in the** United **TV series and then worked with the Royal Shakespeare Company as a small-part player and understudy.**

It was another role in television that paved the way to UFO, **playing a thug who tried to beat up Patrick McGoohan in the *A Change Of Mind* episode of** The Prisoner. **From there, he went into the feature film** Alfred The Great, **playing one of the nobles, but** UFO's **casting director, Rose Tobias Shaw, remembered him from** The Prisoner **and cast him as Colonel Paul Foster in 21 episodes of the Gerry Anderson science-fiction series.**

Shortly after UFO **was completed, Mike took a leading role as Daniel Fogherty in the prestigious BBC historical drama series** The Onedin Line. **He also appeared in the BBC's epic dramatisation of Tolstoy's** War And Peace **and this was followed by a theatre tour in a production of "Sleuth", the lead in ITV's short-lived army drama** Spearhead, **and then a small but important role as Barbara Bach's Russian lover in the James Bond film** The Spy Who Loved Me **(he is killed by Roger Moore in the pre-credits skiing sequence). Over the last two decades, he has also been seen in** Marlowe - Private Eye **(*The King In Yellow*),** The Professionals **(*The Rack*),** Hart To Hart, The Collectors **and** Maigret.

Can you tell us how you got into acting?

Good heavens, I can't remember. No, really, I think at school I was always a bit of a show-off. One of the things written on my school report once was that "he likes to play to the gallery", so I always ended up in school plays or the school pageant. I was always selected for poetry readings although I was very bad.

It wasn't until I left school and started to work in a day job that I got into amateur dramatics and my sister was an avid amateur dramatist. She got me to join the local amateur group basically to be in the chorus because they were always short of men or boys. So I went along and gave a reading and I actually ended up with a pretty good role and I thought, "This is quite enjoyable".

I was getting a bit disillusioned with engineering, which is what I was trained to do, and I thought to myself "Why not take acting a bit more seriously and maybe do it professionally?" So I wrote to many agents and sent them a very bad photo of myself aged 19, but I only ever got a reply from one agent who was actually Joan Collins's father. He really only wished me luck and told me to keep trying, but he couldn't help me at that time.

While I was unemployed, I would often wander around the West End and I came across the Windmill Theatre. So I went up to the door, knocked and said, "I would like a job!" They said, "On-stage or off-stage?" and I replied, "On-stage." I had no idea what was required of me, but I went in and did some very bad singing and dancing and I was invited to join the show. I ended up really just showing off to the girls. This was the latter end of the time when there wasn't any stage nudity as we know it today - there were live shows but the girls had to stand still and they were just sort of topless. But from this I stepped up into small roles in musicals.

I then moved to doing understudies and, in fact, I understudied Brian Blessed at one time. I then decided to really get into it all seriously so I went to the Royal Shakespeare Company. Since then, I've continually studied and continually worked. I did it all in a very haphazard way and I wouldn't recommend others to do it

UFO - *Survival*

UFO - *The Responsibility Seat*

ANDERSON SCREENOGRAPHY

UFO (1969/70) - Colonel Paul Foster
- *Survival*
- *Exposed*
- *Conflict*
- *The Dalotek Affair*
- *Ordeal*
- *The Responsibility Seat*
- *The Square Triangle*
- *Court Martial*
- *Close Up*
- *E.S.P.*
- *Kill Straker!*
- *Sub-Smash*
- *The Sound Of Silence*
- *The Cat With Ten Lives*
- *Destruction*
- *The Man Who Came Back*
- *The Psychobombs*
- *Reflections In The Water*
- *Timelash*
- *Mindbender*
- *The Long Sleep*

UFO - *Kill Straker!*

UFO - *Ordeal*

like I did. I would always suggest would-be actors to apply to drama schools and to take courses, of which there are many

How did you become involved with Gerry Anderson and UFO**?**
By accident really. They had lost an early member of the cast and I think maybe the actor hadn't turned out too well or something. Anyway, there were already a certain number of scripts written featuring this character, so the character's name was changed and altered slightly to accommodate a new actor. A couple of other actors were tested but, by chance, I had played a small role in an episode of **The Prisoner**. It was a very short but physical role but I think Sylvia saw a photograph of me in the part and I think she thought I was a sort of sci-fi looking actor'. So, through Rose Tobias Shaw, I was interviewed and then I thought nothing more of it really, thinking it was going to be a one-off role like **The Prisoner**.

However, I remember I had just done a film called **Alfred The Great** in which I played one of his followers. My part mostly ended up on the cutting room floor but I went to the Cannes Film Festival to promote the film and I got a call from my agent to say that Sylvia Anderson had offered me a test for a major role in **UFO**. So I came back and tested.

I'll always remember the test because I had to come through some automatic doors and talk to Ed Bishop and do this brief test scene. We rehearsed it a couple of times and it went OK. Anyway, when we came to shoot the scene and I walked forward, these automatic doors opened, I paused briefly and just as I went to step into the office with Ed the doors slammed back shut in my face! So my entrance into **UFO** was a bit of a non-entrance really. I'd love to know if it is still on film because I always remember that.

You mentioned Sylvia Anderson - what comments would you make on her input into UFO**?**

Sylvia was a great creative force within the series - she was very much into performance and acting and would engineer scripts to incorporate emotions and dimension in characters. She was also very much into the look and style of the series. We all thought, "This is odd, that's odd, the hair's a bit funny..." but on screen it all gelled and looked brilliant. She really did have great vision. We filmed this series in the late Sixties and we were trying to show the early Eighties and at the time it seemed years off, but now 1984 has come and gone and it seems ages since we did the show, but in reality life really hasn't changed too much

Did you ever visit the model studio?
I think I did once go there to see a rough cut of an early episode, but it was quite late and I never did see the actual models.

Were you aware of what a Mobile or Skydiver looked like?
Oh, yes. By the time I joined the cast I had seen the pilot episode. My opening episode was actually the third or fourth filmed - maybe more than that.

Although Ed Bishop was the star, you were very much the leading man...
Well, that's very flattering, but I do see what you mean. I think that many of the scripts required someone who was slightly rebellious and anti-establishment - a bit of a jack-the-lad. At the time, I really only approached the role episode by episode. Although Gerry and Sylvia were developing the characters, we maybe didn't realise it because we were really concerned with doing the scene or episode well on the day. So we didn't really get an overall view of where our characters were going, and I think it is to Gerry and Sylvia's credit that as the series progressed these various characters grew very well

I always remember getting scripts which included often only a brief passage or a few lines of importance, but these would be pointers as to how a character may be going, or what they might be feeling, and obviously this was all down to Gerry, Sylvia and the script editor Tony Barwick. At the time, I didn't realise all of this. I often wanted to cut lines but Ed said never to cut lines because they all helped to paint the overall picture - which, of course, is true. In retrospect, I learnt a lot from Ed and George Sewell whilst working on the show

Would you have been involved in the proposed second season of UFO**?**
Yes, there were some murmurs made to my agent about doing some more episodes, but although the series was reasonably successful in England, I think it only just got by. But what was discovered was that in America, viewers polls rated it very highly and it was decided to do some more. I had moved on to **The Onedin Line** and was also touring with "Sleuth" so it would have been a little difficult for me to take part, so as far as I'm aware my character was changed, as were others. Then this changed and that changed, and it was eventually decided to start anew if you like with **Space:1999**.

At that time, I was eager to show my versatility and range as an actor. Although shows

like **UFO** and **The Onedin Line** were great and it may have been nice to do a few more episodes, I have always enjoyed trying new parts. At that point in my life, I thought a change was important, although looking back, I think maybe I could have done a few more. Really there weren't enough episodes of **UFO** to make a big impact - maybe with 39 episodes it would have been just enough to improve but not wear out the concepts and stories.

Can you tell us about your post-UFO **career?**
Well, I've tried to play as many varied roles as possible and after **UFO** I got heavily into method acting. I studied with Lee Strasberg in America who's one of the exponents of method acting. I worked with him for a number of years and I now teach his method to students in England and America.

I decided when **UFO** finished that I was inept as an actor and that I got by because I had good people around me who were very patient, like George and Ed - in fact, the whole cast. I was very hot-headed and I thought I knew it all, which I didn't

This comes through in the character of Foster...
Yes, that's right. Paul Foster was probably very much like me as a person at the time. That's probably why they tolerated me as a person. That may have been my early idea of method acting, I don't know. I felt I had to make an impression off-stage in order to make my character impressionable and believable. I'm not sure, because I've never truly been fiery and hot-headed - maybe I mistook method for self-indulgence.

After **UFO**, I did two episodes of **Hadleigh** with Gerald Harper, and I was then contacted to play Daniel Fogherty in **The Onedin Line**. I did three series of that and decided I needed a change. I took a part in Southern Television's army series **Spearhead**, which was in parts excellent, and in others not so excellent. At the time, the IRA were very prominent and I didn't want to be promoted as a star - I was just part of the platoon. I didn't feel in that political climate that a 'Sweeney In Uniform' would be particularly healthy, so I wanted any glamour and personality aspects to **Spearhead** toned down, and I felt it should be very much a view of a close-knit body of men working together, whose lives depended on their work together. I am aware now and then that Northern Ireland isn't something to be glamourised, and I really did have to be persuaded to do the show.

After **Spearhead**, I did many guest star roles. I played a cockney gangster in **The Professionals** and did various plays until I decided to go to America. I guested on various shows out there and then I came back and did a series called **The Collectors** which was very poor. My concept of the show did not marry with the producer's concept - he wanted a glossy **Dallas**-type show, but I felt that there was a deeper side to the show with Customs and Excise officials and their powers and laws and stuff. These were never dealt with in the show. I wanted to go for a realistic, almost documentary style, but I think the BBC had just lost **Dallas** to ITV so they felt that they needed a glitzy, glamourous replacement. I felt that the show could not take this veneered look and was uncomfortable with it - it just didn't work out at all. Since then I've done "Les Liaison Dangerouses" in New Zealand and concentrated on teaching and raising a family.

Are you aware of UFO**'s popularity and are you surprised by it?**

I'm not surprised that people are interested in the works of Gerry and Sylvia. The characters in the earlier puppet shows were wonderful and the special effects were really like the forerunners of **2001** and **Star Wars**. Funnily enough, I remember waiting to see a screening of **UFO** but we had to wait for Stanley Kubrick who was watching some rushes. Some of the people from Gerry's effects crew went on to **2001** and, of course Derek Meddings went on to do spectacular work on **Superman** and **Batman** and some of the Bond movies. I really feel that Gerry, Sylvia and Derek proved what really could be done with models

But my feelings at the time were that **UFO** was a failure. I didn't feel that the transfer from puppets to people had really worked. I felt that we were restricted by being in a series which really, a few years earlier, could well have been a puppet show. We were aware of **UFO** being not unlike **Captain Scarlet** with real actors, and many of the technicians who had worked on the puppet shows would joke and say things like, "Don't worry, Mike, we can't see the strings!" But this was maybe counter-productive because it made me give up a little bit

don't know, maybe it's nostalgia and it is obviously a cult show... if I had known what it would become, I would have worked a little harder on it. I don't think I really did justice to the Andersons and I just got by, and probably if I had been fired I would have understood why.

I really don't know why it has become a cult. There is a certain innocence to the show with the cars and the hairstyles and this concept of a huge organisation hidden beneath a film studio.

To put it in a nutshell, Lew Grade apparently always wanted more Aliens. Of course, we all wanted more character plots, but maybe sometimes we got a little bogged-down with characters. I remember the episode with Straker's son who gets hurt or is ill and the only way to cure him is to fly a drug over (*A Question Of Priorities*) - you probably remember it better than me. Well that to me is a wonderful episode with good acting and writing, but with not much zaps and bangs which is what Lew wanted.

They tried to paint people in **UFO** with shades of grey as opposed to all white heroes and black-hearted villains - like in *Survival* when Foster is saved by the Alien, which was a good episode for me. Really, I honestly believe that all the credit must go to Gerry, Sylvia, Tony Barwick, Derek Meddings and his technicians and the true actors of the show like George and Ed. I was just there. ●

UFO - *Computer Affair*

UFO - *Computer Affair*

ANDERSON SCREENOGRAPHY

UFO (1969) - Lt. Mark Bradley
Identified
Computer Affair
Survival
Exposed
E.S.P
Kill Straker!

Right and far right: UFO - *Survival*

UFO - *Computer Affair*

UFO - *Computer Affair*

LT. MARK BRADLEY : UFO

HARRY BAIRD

To the general public Harry Baird **is fondly remembered for his role as the coach driver Big William in the popular 1969 feature film** The Italian Job. **To fans of** UFO, **however, he will always be Interceptor pilot Mark Bradley.** Martin Gainsford **spoke to him earlier this year at his home in London.**

Born in Georgetown, Guyana, Harry Baird **would probably have followed in his father's footsteps and become a lawyer had it not been for a burning desire to travel the world and see what life was like overseas. Taking jobs as a merchant seaman, a longshoreman and even a ship's dishwasher, Harry ended up in London and fell in love with the acting profession.**

The powerfully built young man soon found that he was a much sought after figure in many of the jungle adventure movies of the Fifties and Sixties appearing in such films as Taur The Mighty **and** Tarzan The Magnificent, **and in a regular role in ITC's** White Hunter **series. His success in these roles was due in no small part to an impressive physique which Harry had developed through his interests in Judo, Karate and motor-racing. However, the 6' 1" actor was inspired to take more demanding dramatic roles and performed in many stage and film productions such as** Flame In The Streets, The Road To Hong Kong, Station Six - Sahara **and** He Who Rides A Tiger, **as well as three episodes of** Danger Man **(*A Man To Be Trusted*, *Loyalty Always Pays* and *The Man On The Beach*).**

The late 1960s brought Harry his two most popular and well known roles. In The Italian Job **he took the role of Big William alongside his long-time friend Michael Caine, while television viewers saw him as Mark Bradley in** UFO. **Although primarily cast for his imposing physical presence, Baird turned in sensitive and memorable performances in episodes such as *Survival* and *Computer Affair*.**

After UFO, **Harry travelled to Europe to appear in numerous action adventure films and spaghetti westerns such as** When The Devil Holds A Gun, Those Dirty Dogs **and** Four Gunmen Of The Apocalypse. **It was during this period of his career that Harry developed an interest in the production side of the film business, which he continues to be involved with today.**

Could you tell us a little about your early life?
I grew up in Guyana. I was part educated in Canada and in England so I was all over the place as a young person really.

What are your recollections of your first steps into the film business?
I went into the industry in 1954. The first and most important thing for me was going to The American Actors Workshop with a guy called Robert O'Neal. It was based in England and I look upon that as an important move for me as an actor. I was in there with people like Shirley Anne Field, Jess Conrad and a lot of people who went on to become quite big names. Some of those people were in some of those early programmes I did like **Court Martial** and **White Hunter**.

You appeared in a regular role in White Hunter.
That was a good show. Rhodes Reason was the star and we got along fine. I was one of the regulars on that one. But to me the best and most important thing I did at that sort of time was **Sapphire,** a picture for the Rank Organisation. It was 1958 and something of major importance. Michael Relph was director and producer and Dolores Mantez from **UFO** was in it too. I did a few Tarzan pictures at that time too - **Tarzan the Magnificent** was one I think.

Didn't you do a lot of stage work at this time?
Yes, that's right. I spent quite a bit of time at The Royal Court Theatre and I did something called "The Blacks". It hasn't just been a movie and television career that I've had, although that is obviously what I'm known for. "The Blacks" was produced twice and they were both major productions for me to appear in. We toured Europe with it too so it was a good time for me

Were you practicing the Martial Arts at this point?
Yes Judo and Karate were sports that I enjoyed and was pretty good at too. Swimming was another thing I enjoyed and did a lot of. I gained black belts in both Judo and Karate. I still do a little Karate as a fitness thing. When you are heavily into all of that it just becomes part of your lifestyle

ITC adventure programmes like Danger Man **were becoming popular in the early 1960s. What are your memories of them?**
At the time they were jobs and I was a working actor and that is what I wanted to do. To be in a high profile, popular show like **Danger Man** was, of course, better than being in something nobody watched or being in nothing at all. I was lucky with that show because I always admired Patrick McGoohan. I liked him before **Danger Man** and I still like him when I see his stuff today, although he isn't on screen as much as he used to be, which is a shame because he's very good indeed. I think he is just such a terrific actor. To be on a show with him and talking to him and having lunch with him was just great because I admired him so much. I saw him in a thing called **Armchair Theatre** one Sunday evening. It was a drama thing and I think in those days it went out live - this was late Fifties, early Sixties maybe. He did several of them. He did **The Big Knife** and **First Man On The Moon** and these were some of the best things I'd ever seen on television at that time. I think he did something with Harry H. Corbett from **Steptoe And Son**. He was a very good actor too. There was a lot of good talent around in those days there really was. He did a thing called **Hell Drivers** with an old friend of mine, Stanley Baker. That was a feature and I remember enjoying that.

You were friendly with some important names in those days.
Some were important a few years later, but I did know some of those guys pretty well. I can tell you that before Connery was even thought of, McGoonan was going to be Bond. I think he was doing the half hour **Danger Man** series when Cubby Broccoli and Harry Saltzman, the 007 movie producers, began some negotiations with him.

Dr. No was really only a cheap 'B' Movie made on location in the winter time. They'd been doing pictures like that for quite a while. I had known Cubby for years as we had done pictures out in Africa with actors like Robert Taylor. I did films for him almost every other winter. He was originally in partnership with a guy called Irving Allen. I did **Odongo, Safari, Adamson of Africa** and **Killers Of Kilimanjaro** with them. They were all films about explorers and hunters, all that kind of thing, and I was big and fit looking and I got along with the crew and all that, so I was always part of the team that went out there to do these different pictures.

I heard that Cubby was looking at taking up an option on these Fleming books and that he was trying to do something a little different to these jungle pictures. Roger Moore couldn't do it. McGoohan could do it but Sean Connery got it. I knew him too - he lived in West London... Acton, I think.

I was also mates with Michael Caine back in 1962. I used to go to a club called The Establishment. A great many of the actors and singers of that time were regulars in there and I just got to know them really. Peter Cook owned it and you'd get Dudley Moore playing the piano. Terence Stamp would be there, and a lot of other faces. At that time one of the most well-known guys was Edward Judd. The rest of us were just starting out.

Did your friendship with Michael Caine lead to your part in The Italian Job?
I don't know. I don't think so. I just got a call from my agent. I never had to audition or screen test for the part. I remember that at that point in my career it was often a case of my agent just getting a call for me to meet with someone about a role they wanted me to do. It was a good time for me. **The Italian Job** was a great picture and I was pleased to do it. We went to Turin and Ireland, we did stuff in London, and it was fun. I was quite friendly with most of the guys on that film. I liked Robert Powell, Benny Hill and all of them really.

Michael Caine would eventually marry one of your UFO **co-stars, Shakira Baksh.**
That's right. I remember Michael Caine talking to us in a club. I think, about this gorgeous girl he'd seen in a coffee advert on TV. I said, "I know her - she worked on **UFO**." That kind of gave him an idea of where to try to track her down, because he was just so taken with her. She was lovely - she still is actually.

How did you come to work on UFO?
Sylvia Anderson called my agent up and I went to see her at ITC's offices in Great Cumberland Place. I think Rose Tobias Shaw may have been there too. We all knew each other socially in those days and Rose was always looking for people to be in those types of shows. In fact, I think it was Rose who actually arranged for me to meet Sylvia that first time. We had a nice chat. It was very informal and maybe Sylvia was kind of weighing me up to see what I was like. We talked about **UFO** and the puppet things like **Thunderbirds** and I was pretty much offered the job as Mark Bradley straight away. I went down for costume fittings and that was that

What did you think of the costumes?
They were OK. They looked good on screen and I think that was what Sylvia wanted. If they were comfortable or uncomfortable, it didn't really matter. It was what they looked like that mattered - and they *did* look great, especially the girls in all that silver!

What was the general atmosphere like on the UFO **set?**
It was alright. I was with some nice people, but I have to say that it wasn't the greatest time I've spent on a series or in a picture. I think some people were treated better than others. It's like that sometimes - sometimes your face fits, sometimes it doesn't. You win some, you lose some. People like Ed Bishop, George Sewell and Michael Billington did very well out of the show and they were nice guys. I liked a lot of that crowd. Gabrielle Drake was nice. I liked her then and I like her now. We did a really good episode actually when we were linked together and sent off on a mission (*Computer Affair*). I enjoyed that one a great deal She is such a good actress.

As a show, how do you look upon UFO?
I think it was very good. It was well done. The scripts were very good, the special effects were marvellous and I think it was something that the whole family could watch. There was action and drama and I think it was one of the best things from around that time. It's certainly not just because I'm in it, but I think **UFO** was the best thing the Andersons ever did. It's a terrific programme and I think it was better than **Space:1999**. Actually, I notice that you pronounce it "Yoo-Eff-Oh", but when we did it, it was always pronounced "Yoo-Foe."

There are episodes of the series that I've seen over the years that I think are very, very good. I'm surprised that Gerry hasn't tried to get it going again, because I think it could work. I think that programmes like **The X Files** prove that aliens and flying saucers and all of that are pertinent today. If they were to do it again they could say, "Look we're doing it again but we did it *first* 30 years ago!"

Do remember much of the physical side of your role?
Oh, sure. You mean all that sliding down the chutes and stuff? It was fun, but part of the job for me and the rest of those guys. We were all physical so that wasn't a problem for us. It was something that you just did. I wasn't bothered by the costumes or the sets or the dialogue because I was totally at ease in front of the cameras. I was aware that the people behind the show knew what they were doing, so in those terms it was easy.

What do you remember of the young UFO **directors?**
I was very happy with guys like David Lane and Alan Perry. They were good people to work with. I had done a lot of television by then so I knew what was required of me in a role like the one I had in **UFO**. They were new to directing actors because they'd just come from doing the puppets, but I was very impressed with them. They came on set every day knowing exactly what they wanted, but they'd talk to people about it, so I was very happy working with them. I think some of the guest-stars were a bit of a problem for them sometimes, but personally I found it was a pleasure to be working with them on the series.

Who were your closest associates on the series?
Gary Myers, I suppose was a friend. I immediately struck up a friendship with Gabrielle Drake. Dolores I knew already from **Sapphire** and **Danger Man**. I was quite comfortable. It was a good crowd. I was pleased that I was involved with these people in some interesting storylines too.

Were you pleased that issues such as race were regularly touched upon in UFO?

Yes. It was something that I'd done before in a number of productions - you know, a black man involved with a white woman - but I don't recall doing it in anything for mainstream television before. I'd done something out in France and every scene I did was as a guy in a relationship with a white woman. The director was black too and it was very well received at The San Francisco Film Festival. It was called **The Story Of A Three Day Pass**.

I enjoyed that episode with Gabrielle Drake. I'd work with her again tomorrow. She was a lovely person to work with. I think that there was a good chemistry between us on that one actually. I know that she does a lot of stage work now and she's very good at that, I'm sure.

I remember that was the one when I was I was out in the woods with the other guys chasing some aliens in those red suits. I liked doing the action stuff because I was a physical guy, but that episode also had a good story too. I think that is what made **UFO** a good show. It was well balanced.

Can you comment on the 'well balanced' cast?

It was a good mixture. I know Sylvia wanted to get the blend right. There were people like me who were physical actors, there were models and such like, but there were also recognised actors and actresses who kind of kept it all together. I like Ed and George and, of course, Gabby. I think Sylvia was good with people, well, some people anyway - and not too good with others. Overall, you have to give her and Gerry very high marks. I know some of the cast were friendly with them, but I wasn't part of that - you know, going off to their place for dinner and all that. My contact with them was limited and so I really wouldn't want to pass comment on either of them personally as sometimes appearances aren't what they seem. One thing I will say about both of them is that they knew what they were doing on **UFO**. They were really together in that respect. I do remember that they both had separate parking spaces at the MGM Studios in Borehamwood. One had a top-of-the-range Mercedes and the other had a Rolls Royce.

I remember that at the same time as **UFO** was in production, a big picture with Charlton Heston, **Julius Ceasar**, was being shot there. Richard Johnson was in it too and he was a mate of mine in those days. I knew Heston a little but Richard and I were good mates. On a Friday evening, we would generally go to the bar for a drink or a quick bite to eat before we hit the road for home. One time I went into the bar and there was an assistant director in there called Louis Hall. I knew him and so we sat down to chat and have a drink. David Niven walked into the bar with a long face, which was unusual because he was usually very jolly and full of life. He bought us large scotches and we asked him why he was looking so down. He said, "The place is shutting down." He was devastated when they closed those studios where we did the show. It was a place with a lot of memories for some really big names in the business in those days, so it was a sad time for many of us. At that time, Niven was rehearsing for location stuff that he was due to shoot out in Hong Kong with Max Von Sydow and he was just devastated. We asked what the studios was going to be used for. "A bloody parking lot for Vauxhall Motors," he replied. It was not a good time for me in many respects anyway.

Can you expand on that?

Sure. There was a situation on **UFO** where many of us were only on weekly contracts. You would look up on the board on a Friday and if you saw your name you would get your script to look at over the weekend. If you didn't, you didn't work the next week, but you wouldn't know until that Friday. It wasn't right. I was a regular but in one episode I might be required for the whole week, in another for two days and another nothing at all. You never knew, until the Friday, what you were doing the next week. In the end, I just thought to myself, "They are not treating some of us right." Friday was too late to get other work for the next week, you see, so if you weren't required on an episode you just didn't work at all. It wasn't a situation that I was happy with. I was supposed to be a regular, I wasn't the star and knew I wasn't, but as a regular I expected a little better treatment than that. It wasn't just me either, but I was the one who did something about it. I was asked to go in for a fitting for a costume for the next episode, and I refused and that was that.

Sylvia wasn't very pleased, I know, but all they had to do was sort out a retainer for the weeks when I wasn't working a full week or not at all. Even the minimum of £100 per week and I would have stayed but no - nothing. There should have been a set-up like that, but there wasn't. I wasn't too upset because I knew a lot of people in the business and at that time I was a very busy actor.

It was probably a year or so after you left the cast of UFO that the show was first transmitted. What was your perception of the programme by then?

Well, like I said at that time, I was pretty busy with all sorts of things. **The Italian Job** had been a success and I was often recognised by people. Then people were saying, "Hey, you're one of the astronauts from **UFO**," so I guessed that it was being shown and I watched a few and was very impressed with it. **UFO** was a very well put together show, no doubt about it. Sometimes it would be kids that recognised you and sometimes adults. It was nice to be involved in anything that good.

What can you tell us about your career after UFO?

I was abroad a lot. I did pictures in Italy and some in Spain. I spent some time in the States. I did mostly action stuff, some spaghetti westerns, anything really, that I liked the sound of.

What are your general thoughts now about UFO?

It was well written, well acted, the production values were high and the effects were great. It's one of those cult shows. I think I'm just surprised that it hasn't been remade. They do it to all kinds of things these days and I think **UFO** could be done again. The current climate with **Star Trek** and all those things means that a show like **UFO** could be done again. They did **The Saint** with Ian Ogilvy and then that film with Val Kilmer and they've done **Mission: Impossible** again. I don't think you really need big stars for **UFO** because it is a brand if you like in itself. Maybe they haven't done it because there is some kind of contractual problem, I don't know.

If you were asked, would you be prepared to recreate your role once more?

Sure. If the scripts were right and the people behind it knew what was going on, I'd think about it. Maybe Bradley would be an old veteran pilot or possibly an administrator who was always looking to get back into the action. I don't know, it would depend on how the producers saw me at my age. I suppose. I think that sometime in the future we will see **UFO** again. I think that Gerry or Sylvia would have to be involved in some way and some of the other people too. But I think that some new people would be good for the concept.

I was pleased to have done **UFO**. My reluctance to continue in the role all those years ago was a professional decision made by me. Personally, I liked the crew and I liked Gerry and Sylvia really. I went to work and did my job. I liked George Sewell and Gabrielle Drake. Ed was good too. Some of the guest stars were a bit awkward because they thought it was a kids' show, but once they saw what we were doing, they changed their minds. We worked hard on that show and the whole crew were just very, very professional. I'm proud to have been a part of it. ●

SANDRA BENES - SPACE:1999

ZIENIA MERTON

Space:1999 - *The Full Circle*

Zienia Merton is best-known for her role as the Eurasian communications officer Sandra Benes in 35 episodes of Space:1999, **a role that she reprised in 1999 in the Convention Special** Message From Moonbase Alpha. Chris Bentley **and** Roger Rice **spoke to Zienia during the PsyCon convention in Manchester in 1992.**

The daughter of a half-English, half-French mother, Zienia Merton **was born in Brunei and brought up in Singapore and Borneo. After schooling in Portugal, Zienia was sent to a dancing, acting school run by the Arts Education Trust at Tring in Hertfordshire. With no formal training, she began her acting career as a teenager in the early 1960s - her first professional job was at the age of 12, playing a rat at the Royal Festival Hall in the first major production of "The Nutcracker Suite" by the London Ballet.**

Zienia made her film debut in the Children's Film Foundation's Master of Venus **and first appeared on television in 1964 during the first season of** Doctor Who, **as Ping Cho in *Marco Polo*. She subsequently guested in episodes of the ITC series** Strange Report **(*Report 3424 Epidemic*. *A most curious crime*) and** Jason King **(as the title character in *Zenia*), and appeared in an important role in the Gregory Peck thriller** The Chairman. **In 1971, she courted controversy as Christina in the BBC production of Dennis Potter's** Casanova.

Zienia was starring in an instalment of the BBC children's drama series Jackanory Playhouse **when she was called up to Pinewood Studios and invited to play Sandra Benes in** Space 1999. **She appeared in 35 episodes of the series but elected to leave the cast shortly before the end of the second season in favour of a starring role as a princess in a Norwegian film.**

Zienia subsequently appeared in episodes of Return Of The Saint **(*The Nightmare Man*),** Hammer House Of Mystery And Suspense **(with Tony Anholt in *The Late Nancy Irving*),** Bergerac **(*A Miracle Every Week*),** Grange Hill, Capital City **and** Casualty. **Zienia continues to work in television and has also hosted a number of corporate video productions. Most recently, she has been seen in** EastEnders, Chiller, Peak Practice **(*Another Day of Life*),** The Lakes, The Bill **and the BBC SF thriller series** Crime Traveller **(*The Lottery Experiment*).**

Could you start by telling us how you got into acting?

I actually wanted to start off as a dancer, so I went to a stage school that also did the GCEs and things. I discovered fairly early on that I liked to do modern dancing but there was very little of it here, since we're talking about 30 years ago. Then I suddenly clicked to that fact that I would rather have one line - saying "Dinner is served" or whatever - which was mine, than kicking my legs with fifteen other girls in a chorus line (which I wouldn't have got into, because I would have been too short - being 5' 2") so I changed over in this school to the acting side, which you could do. And after that, I had no formal training in that I didn't go to RADA or Central or the recognised drama schools of the time. I just went out and got work and tried to work when and if I could.

Do you remember your first acting job?

My first professional job was at the age of 12 when I was a rat. This was not a criticism, or an opinion of me as a human being - this was my part as one of many rats in a troop of rats at the Royal Festival Hall in the first major complete production of 'The Nutcracker Suite' by the London Festival Ballet. I was at a stage school so obviously they brought in kids from the stage school and I auditioned like everybody else, and I was lucky enough to be a rat!

My first acting role was a movie for the Children's Film Foundation called **Masters Of Venus** which, funnily enough, turned out to be science fiction, and I played a Venusian.

How long before Doctor Who **would that have been?**

You're talking about age. Well, I was fourteen I think. I'm vague, not for reasons of vanity, but because it was a very long time ago. I think I was about fourteen when I did **Masters Of Venus**, and **Doctor Who** - which was with the lovely great late Bill Hartnell - was when I was about seventeen or eighteen.

You would probably have been about the same age as

ANDERSON SCREENOGRAPHY

Space:1999 (1973/76) Sandra Benes
- *Breakaway*
- *Matter Of Life And Death*
- *Black Sun*
- *Ring Around The Moon*
- *Earthbound*
- *Another Time, Another Place*
- *Missing Link*
- *Guardian Of Piri*
- *Force Of Life*
- *Alpha Child*
- *The Last Sunset*
- *Voyager's Return*
- *Collision Course*
- *Death's Other Dominion*
- *The Full Circle*
- *End Of Eternity*
- *War Games*
- *The Last Enemy*
- *The Troubled Spirit*
- *Space Brain*
- *The Infernal Machine*
- *Mission Of The Danans*
- *Dragon's Domain*
- *The Testament Of Arkadia*
- *The Metamorph*
- *The Exiles*
- *One Moment Of Humanity*
- *Catacombs Of The Moon*
- *Seed Of Destruction*
- *The Beta Cloud*
- *Space Warp*
- *The Bringers Of Wonder part 1*
- *The Bringers Of Wonder part 2*
- *The Lambda Factor*
- *The Seance Spectre*
- *Message From Moonbase Alpha*

Space:1999 - *The Last Sunset*

Carole Ann Ford, who played Susan?
Pretty well.

They were balancing you off as two similarly-aged characters...
Yes, because I think Carole Ann was the granddaughter and there was empathy there because the part I played was a Chinese girl, or an oriental girl. It's difficult because the geography's changed, but I was going to old Cathay (which is China now) and I was from a province to the west of that - I presume a fairly mythical province. I was being married off to the Emperor, who was some old guy of 84, and I was meant to be about 14, so there was quite a bit of a generation gap. And what actually happened was that I fell in love with the messenger - the smelly messenger who brought the news - and it all worked out terribly well at the end because I think that the old boy saw me and had a heart attack.

Do you have any memories of working with William Hartnell?
Oh, yes! It was my first telly and I was extremely green. For television in those days as we do now we rehearsed and then went into studio and then you would have a supper break before recording. Now most actors have a thing about "you don't eat before a performance" because then you're heavy and you're also nervous so biologically it's not a good idea. I was so thick and green I said "Oh, good! Supper break!" and I do remember being aware of the cast looking at me in total amazement as I got stuck into sausage, egg and beans, followed by spotted dick with custard. They couldn't believe that in about ten minutes time I was going to do three hours of performance! I did, but I didn't do it ever again, I have to say, because then I knew what it felt like! It was awful.

But anyway, at that time (and we're talking a long time ago) we were recording at Lime Grove. It wasn't live but it was as good as, because if you fluffed or went wrong or forgot your lines there was no cut. They did not cut the videotape because it was far too expensive and they would rather leave the mistakes in, as long as it wasn't anything too bad. And I remember Bill Hartnell taking me on one side and saying, "Now look, darling, if you go wrong, don't apologise. Just say "****!" very loudly and someone will have to cut the tape." I think I was so green that I didn't know what the asterisks stood for to be honest

So, moving on a few years to Space:1999...
Quite a lot of years!

What sort of parts were you getting in the between times?
"Foreign" things... I don't know. Somebody's diplomat daughter who was kidnapped (in **Jason King**), a little girl whose brother came over and was an illegal immigrant (in **Strange Report**)... anything foreign, east of Eastbourne but covering the continent as well - little French girls, little Italian girls, that sort of thing.

I did **Casanova** which, because of Mary Whitehouse's interest (or lack of interest) got quite a large audience. I played Christina, which in the biographies of Casanova's life was meant to be his main love. She was a little country girl who he fell in love with backed off at the last moment and got her married off to someone else.

I played a variety of roles but, obviously - since I was quite young - they were all young little ladies

What sort of process did you have to go through to get the part of Sandra Benes in Space:1999**?**
OK. Classic telly/movie joke-time: as far as I'm aware, at least two months before I went to see Sylvia and Gerry, I think all my girl friends under the age of fifty were going up for **Space**, for a part. I mean that quite literally - they were looking at *every* shape, size, nationality, Scandinavian, Mediterranean, American, whatever, as far as I can make out. All my mates were going up for **Space**, and I asked my agent and he said, "No, they don't want to see you."

And then I got a part in a **Jackanory Playhouse**, which was not the telling tale type of thing, but a little drama, a true Persian story. So I was doing that and my agent phoned me on a Wednesday and said, "Look, can you get to Pinewood on Friday to see these people?" and I said, "No, I'm in studio," which has you incarcerated. It's not like rehearsing - you're not allowed out because you're taping it and that's your contract, so that's it. So I said, "No I can't, I'm in studio, but can I go on Monday?" and he said "No, no. It'll have gone by Monday. They've got this part and they've been looking for someone for ages - you've got to go on Friday."

Anyway, he rang them back and then said, "You can go on Monday." Well, I don't know why but I wasn't very enthusiastic, and I said, "Let's face it, it's got American money and I don't particularly think that I would appeal to the Americans - I'm not the type that they're looking for. And anyway I don't have a car. How do I get to Pinewood? I'm going to have to get a bus, I'm going to have to get a train..." I was being really boring and he said, "Look, just go!"

So, anyway, I went up there and I met Sylvia Anderson and Lee Katzin (the director), and they said, "Well, we're looking for someone sort of foreign - we're not quite sure what the 'foreign' means, but can you be foreign?" Well, I have a sort of 'standard mark one' foreign accent which I use when it's someone from a fairly unidentifiable country somewhere in mid-Europe. So I read a bit of the script using that, because they said, "We don't care what you use - you could be French,

you could be Italian. You just use what you think is foreign." So I came up with my 'standard mark one' foreign, and on Tuesday they rang my agent and I was in Pinewood on Wednesday for costumes and I think we started shooting on the following Monday.

So you actually got the part very close to the start of filming?
Very close! Very, very, very, very close! It was extraordinary. I mean, it is a true showbiz story when you think of all the other people three months before me who had hoped and dreamed or whatever.

The funny thing is that originally my part was meant to Sandra Sabatini, an Italian, and when I came up with my 'foreign accent mark one' and I found out that I had got the job, Lee Katzin said to me, "Well, you're not a Sabatini." He didn't think that the Italian accent would work within the context of the show, for no other reason than that it slows things up a wee bit. So I said, "Well, what do you think I sound like?", and he said, "Well, you know, mid-European. What do you want to be called?" and I said, "I'm not very familiar with a lot of European surnames." And he said, "Hang on a minute. There's a great deli in downtown L.A. called Benes's - you are Sandra Benes."

Was this the first regular role you had had in a television series?
Yes, it was my first series. I didn't know what it would entail. I had no idea... no idea at all.

You didn't mind being tied to something that was 24 episodes?
Well, to be honest, at the time what they said was that as they had no idea of my capacity or whatever, I would have a period of trial, and then if they liked me - if I worked in the context of the show - they would pick up my contract at episode three or four. This is standard practice, I think, when they're dealing with people they don't know. Someone could come in that presents themselves extremely well at the audition, but does not deliver the goods when it comes to filming, so this is actually standard practice all over unless you're a proven actress or actor.

In comparison to the rest of the series where you would have had a turnaround of shooting one episode every two weeks or so, *Breakaway*, the first one, took an awfully long time to shoot?
Yes. We were given about ten days per episode - that was meant to be the target. But on *Breakaway*, because there were just so many unknown factors, they gave us 15 days as a concession, and we actually came in after 31 days.

And, of course the production of the whole first series of 24 episodes took an awfully long time...
Well, I can't just consult diaries or anything, but I do know that the **Jackanory Playhouse** was in November, so we must have started **Space** around the end of November 1973, and we finished March '75. Now, '74 was the miners strike and I know, because we were listening to the news every day, that Britain was on a three day week, and we didn't know if we were part of that deal - did we plead an invisible export? - and we actually had generators backing us up in case the power was cut. We lived from day to day and it's a long time ago so it's not absolutely crystal clear in my mind, but I do remember the feeling of "Do we go back tomorrow?", because they could shut us down at any time and say "You are not valid." That's how I saw it. I mean, I'm not a political animal - I don't know the ins and outs of the industry and I don't know the ins and outs of business and government procedures, but the miners' strike was certainly on and we were an industry like everybody else - did we also qualify for that? It would have killed the show immediately if we had been on a three day week.

What did you think of the look of Space:1999 **compared with other shows that you had been in, and the actual money spent on it? From our side it looked very lavish, but how did it look from your side?**
Well, when you're in it, you don't have that distance. I know that lots of figures were bandied about which actually mean nothing to me because I'm not in production. I know that it was an expensive show as such, and the publicity and the hype was that it was an expensive show. But all I knew was that I was working with a group of highly professional people who knew their jobs inside out and backwards, and had been the backbone, the mainstay of the British film industry for a long time. But you don't think "This is going to be something special." At the end of the day it's a job of work that I'm employed on and you try and do your best. But it certainly had quality about it - by golly we tried very hard to get everything right, and you can't ever get everything right, not totally. But it wasn't for lack of trying.

Being with that group of people for so long, how did you get on with each other?
I think considering the amount of time that we spent with each other which was more than I spent with my own folk, I think it's incredible that there were no law suits, there were no divorces, and I know it's in retrospect, but I think we all just got along terribly well.

I would leave home at 5.30am, I was in make-up at 7.00, I would work a full day and leave at 5.30pm, and it was the same for all of us, day in day out. Prentis (Hancock), Nick (Tate), Clifton (Jones), Anton (Phillips), Suzanne (Roquette), and myself had a table at the restaurant at Pinewood Studios and the staff used to be absolutely

Zienia with Barbara Bain in
Space:1999 - *Matter Of Life And Death*

Zienia in that leopard skin costume for Space:1999 - *The Full Circle*

amazed. We used to walk in there day after day to have our lunch and they used to say, "God, you're still together? You're still eating together? You're still talking?! God!" Fifteen months we did that - I think that's a pretty good record.

It all changed when season two came around?
It changed in that there were cast changes, there were changes of all sorts, so obviously it had to change. It couldn't be the same. The restaurant, I must say, had also changed - they had a different way of doing the food because they had a buffet bar by then.

How did you get along with the new members of the cast, who were coming into a show that yourself, Nick and the Landaus all knew so well from the previous 24 episodes? Here were these 'new kids', Catherine Schell and Tony Anholt...
Well, it wasn't 'new kids' as such because we're talking about respected actors, so they were not the new kids on the block. There was also a time delay of nine months. It was just another cast and the format had also changed

There's no point in looking backwards in a situation like that because it doesn't do you any good at all and it isn't actually relevant to what you're doing on the day that you're doing it. If you're asking if there was hostility or something, there wasn't. I mean, we're actors, we get on and we do it. We try and remember the lines and hope we don't bump into the furniture.

How did you find them to work with?
Oh, great! They're good people and we stumbled through it together. I mean, we had the same problems as we had with the other people. I just happened to be piggy in the middle. I don't know what Martin and Barbara thought, you'd have to ask them, but we all had the same problem of thinking, "I've just got to remember this line which I just don't know how to say and I don't know what it means, but let's hope that it comes out right!"

What did you feel about the quality of the scripts in the second season?
All I can say is that I preferred the scripts in the first season. I felt that they had more integrity and a bit more depth - that's my own personal opinion. There were just things wrong that could have been tightened in the second season, and I just thought that there was more fantasy - more fiction I should say, more science-fiction in the true sense of Asimov - in the first season. But I wasn't as involved in the second year, so maybe my judgement is not actually valid

Certainly, Sandra came across as a much more rounded character in the first year. There was more for her to do.
Yes, Sandra - or 'Sahn' as she then became - wasn't very necessary in the second year. I think the fact that my name was cut down reflected my contribution.

Let's talk about The Full Circle **- the one episode of season one when you were on location. Do you remember that one?**
How could I forget, when you're attacked by all those nice cavemen and people are sort of whipping you and beating you, and you're also attacked by about forty thousand midges in Black Park on a November day? They put in a few sort of nice little exotic palm trees, but I certainly could not forget that one. And the leopard skin! Bob Kellett, the director, had seen **One Million Years B.C.** with Racquel Welch with the Maidenform bra in fur, and he said, "Well, we're not having one of those. There's a leopard skin, Zienia. Off you go to wardrobe and you make that fit!" and I was literally sewn into it. It was tied round me, pinned into me - if I wanted to go the loo I had to think about it half an hour beforehand.

So, that's what happened. I do remember that. I screamed a lot, which I wish I hadn't done, but I don't know what else a girl does when she's sort of threatened by a macho man.

There was a bit of trouble with that leopard skin, and getting you to stay in it?
Yes, I remember sort of sinking to the ground in tiredness or whatever. We had a lovely continuity lady called Gladys Goldsmith. Glad was just wonderful. She would just sit there totally immovable, and she knew everything. She used to sit on this funny little camping stool, in amongst all these nasty rotting leaves in mid-November in Black Park, and I had sunk to the ground, exhausted and tired with all these men chasing after me. It was freezing, it was not nice, and Gladys kept sort of doing these funny head movements at me. And I thought, "Poor thing, is she cold as well, or what?" She kept going on and on, and suddenly I looked down and, of course, had exposed myself! I quickly covered myself up and all the guys who had been standing around said, "Oh, Gladys, what a spoilsport!" So that was that. It wasn't much to look at but it was there.

There was quite a lot of screaming generally in that one. Barbara Bain certainly looks quite

Zienia with Peter Cushing and Joanna Dunham in Space:1999 *Missing Link*

Zienia with Prentis Hancock in Space:1999 *Another Time, Another Place*

interesting, very different to the norm.
Yes, I think she relished that, actually. I think she quite liked all that.

In retrospect now, do you have a favourite episode?
Well, I've got to go for *The Full Circle*, haven't I?. Funnily enough, I watched *The Full Circle* again yesterday and I hadn't seen it for... what? Whatever the duration is - eighteen years? And I actually *do* like it. I actually like it because, funnily enough, seeing it again, it was lovely because there's all kinds of things... I didn't realise that I was trying to get off with Nick. I had Prentis worrying about me, I had the Commander cutting me down from this frame and carrying me off! I think I did extremely well out of it. I think that's my favourite episode, I really do!

But joking apart and being facetious and all that, I actually *did* like it. I know that a lot of the criticisms about Year One of **Space** were that we were wooden or one-dimensional or whatever people wanted to say, but looking at *The Full Circle* there were a lot of good jokey bits there that I think were really valid, and should have been promoted. That was the kind of jokeyness that I would have liked - you know, the inter-relationship between people and how they reacted. I mean Kano had a wonderful line - and he had never said anything funny before - but he actually said, "God, I hate backseat drivers," and I just think it's great - it's something we can all identify with. And also he said terribly chauvinist things like, "I hope she's getting lunch ready." There were silly things in it and that is the key to humanising a show - it doesn't have to be always traumatic. There was an awful lot of that in *The Full Circle*.

I'm only saying that because I've just seen that one - and OK, because I featured a lot in it.

War Games, I have to say, I thought was a very, very good script. I remember when I saw it I just thought that the end was brilliant. Somehow, the culmination of that whole episode I liked very, very much. Since I wasn't in it a lot, maybe if I'm truthful, I think *War Games* was the best episode in many ways

There appeared to have been a lot of damage done to the sets in *War Games*.
Oh, that always happened if you had Charles Crichton as director on the set. There was always a lot of damage, because he likes lots of fullers earth and he likes all of his actors being totally covered in lots of gunge, because it makes him very happy at the end of the day: we've all earned our money then! Charles was a wonderful, wonderful director.

There was quite a lot of gunge in *Space Brain* as well.
Space Brain was just so funny because there was just so much of that foam stuff, and the joke was that we didn't have enough space packs to go around. Prentis and I could never appear in the same two shots - if there were eight main characters there were only six packs, so what happened was that he was '6' and I was '9' and we used the same pack but turned it around.

What would have been the last thing you did - the last material you shot - on the last day of filming on Year One?

I think I was on three sets on that last day, because we were finishing the last episode. I was dubbing a previous episode and I was picking up shots on another episode. And I just said to the assistant director or whoever it was, "For God's sake, wheel me in and tell me what I'm doing, honey, because I don't know where I am!" Because what you also have to remember is that we were also having to dub episodes as we went along, so there was always a backlog. Yes, I think I am right. On the last day I was on three shows - dubbing one, filming one and picking up on another, which was the one I did with Caroline Mortimer (*The Last Enemy*)

Moving on to season two, you did quite a long run of episodes and then ducked out towards the end, which is when Alibe Parsons stepped into your shoes for the last three episodes.
Yes, well, what happened was that I was offered the lead in a Norwegian film and it was scheduled to start shooting at about the same time as *Devil's Planet*, so I was in two minds about what to do because when I read *Devil's Planet* there was quite a good part in it for me and I thought, "Ooh! That's nice." It had something in it for me after a whole series of scripts where I was just a cipher and more or less superfluous. I wasn't expecting the Moon, if you'll forgive the pun, but there it was. The Norwegian film was going to be very good for me, for my career and **Space** was coming to an end and we didn't know if there was going to be a third season. I didn't feel I had to see **Space** out to the end, but I did want to do *Devil's Planet*.

So, finally, my agent negotiated with the Norwegians and got them to say that they wanted me to start in Norway on, say, the 10th (and I'm using mythical dates here because I don't remember the exact ones), and I had cleared it that *Devil's Planet* would have finished by the 8th, so I remember thinking, "Oh good!" because I had said to my agent that I wanted to be greedy -

Zienia gets a make-up touch-up during filming of **Space:1999** - *The Metamorph*

I wanted to do the Norway movie *and* I also wanted to do *Devil's Planet*. So it looked as though I would manage it by a day: finish *Devil's Planet* and then go off to Norway.

But when it actually came to the crunch, they put back the dates of *Devil's Planet*, so it wasn't finishing until the 18th. In the meantime, my agent had negotiated with the Norwegians, who were very kind and said, "Well, we don't want her coming in on the 10th if she's just finished on the 8th - we'll let her come in on the 14th to give her a few days rest." But they then put back *Devil's Planet*, so I had to choose. We couldn't go back to the Norwegians again and ask them to put their date back even further.

Because I don't drive, Tony Anholt used to give me a lift in, and we were quite a family on **Space** - we got on well and rooted for each other. There was none of this "I hate you and I'm gonna get you" thing, and so we had talked about this on the way in - you know, "What am I going to do?" and so on, because *Devil's Planet* was such a good episode for me. Tom Clegg was directing it and I remember thinking, "At last, I've got something nice to do." I was really cross that the two jobs were conflicting. So on this particular day, I had to make a decision on whether I took *Devil's Planet* and said no to the Norwegian job or vice-versa, having looked at the two lots of dates, and I had to make my decision by mid-day. Well, they had said that they couldn't change the dates on *Devil's Planet*, and so by twelve I went in and said, "Look, I'm sorry, I have to leave. I can't take *Devil's Planet* and I'm going to Norway."

Now at the end of the day, Tony, if he could, would also give me a lift back, and I remember him saying that night, "Zienia, I'll meet you in the bar. I have to go and see Gerry," and I said, "Fine, OK." So he went to see Gerry after shooting and obviously, up to then, the talk was all about was there going to be a series three? I had gambled that day on whether there would be a series three and by refusing *Devil's Planet* I wondered if I had jeopardized by role as 'Sahn' in it. I didn't know what was happening.

So I then met Tony afterwards and I didn't know what he was seeing Gerry about, but I said to him, "I've had to make this decision and I'm taking the Norwegian movie, so I'm leaving," and Tony said, "Darling, your timing's perfect, because there's no series three."

So your role in Devil's Planet **and the subsequent two episodes was filled by Alibe?**
Yes. Well, Alibe replaced me and did *Devil's Planet* and then she was totally startled because what happened was that I went off to Norway in November 1976, and the schedule in Norway was such that if I had more than five days spare they sent me home, because it was cheaper to send me home than run up my hotel bill there. So I remember getting an invite to the **Space** cast party and I accepted because I was back here. I didn't know Alibe very well then and she saw me and said, "God, what are you doing back here? Have you come to get your job back or something?" So it was funny because her first reaction was, "Christ! She's back, so where does that leave me?" and I had to say, "No, no, no - I'm only back on hols!"

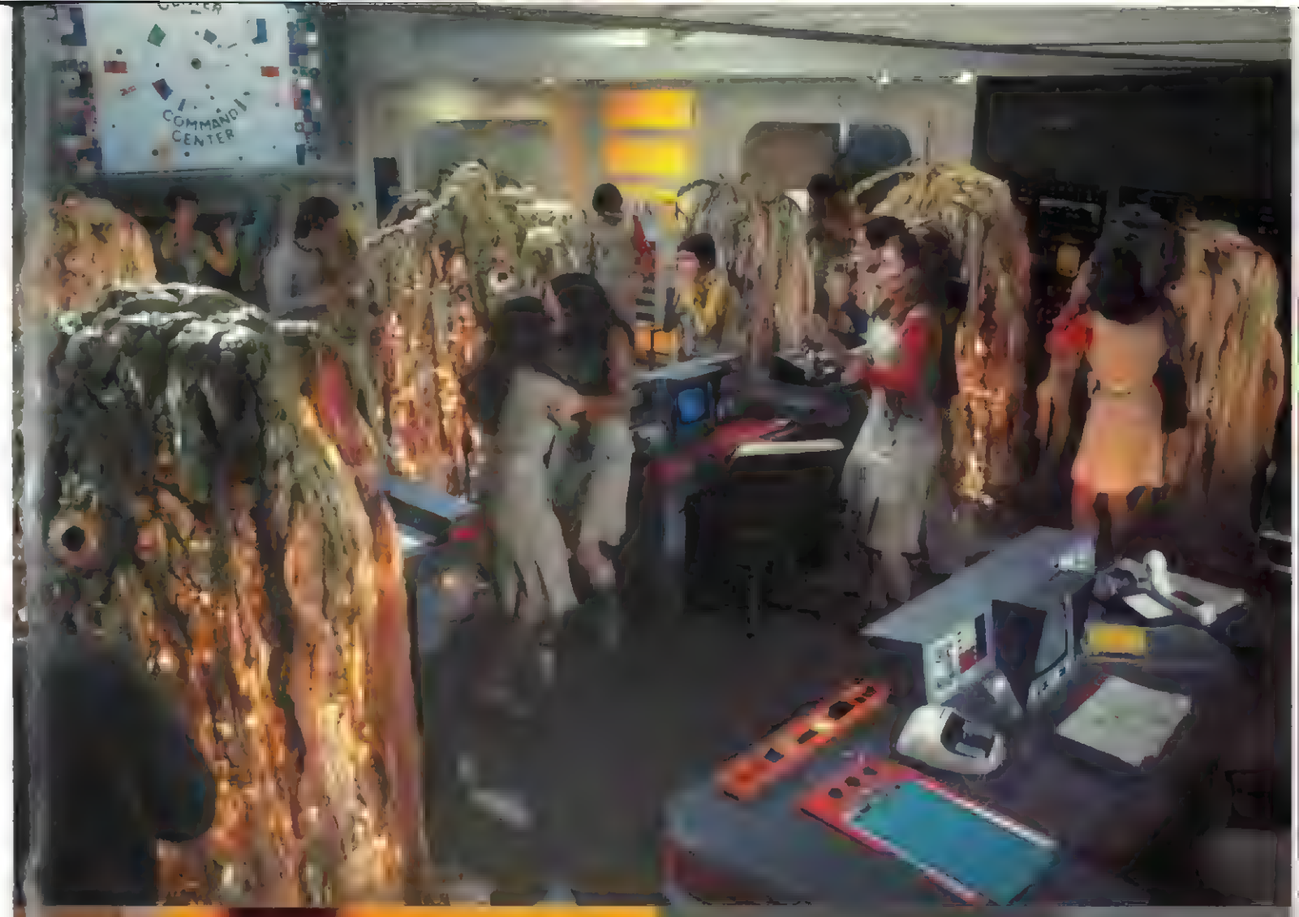
But I've always felt that maybe people thought that Zienia didn't really go off to Norway, because it's so convenient when you don't know what's happening there - but I did actually have about two weeks holiday or something.

Looking back on Space:1999 **now, across the spread of your career how do you view it? Was it an important part of your career, or just another job?**
I have to tell you that I am immensely grateful for everything that I learned while I was working on that series. There were times when it was really rough in terms of time - the constant getting up at 5.00 and making sure that you looked alright, because ladies cannot get away with bags under their eyes so they have to go to bed at 10.00. There can't be too many late nights. You can't cheat. The chaps look wonderfully macho, but ladies just look old and baggy-eyed.

When you're an actor you do odd days here and there because that's the way the industry is now. There's no sense of continuity - you're always going into a set-up where you don't know people. To spend fifteen months or so - and here I'm talking about the first year because that's where I learned it all - having that support of real good folk and everybody working together - the focus puller, the cameraman, the lighting cameraman - learning where to stand and where to move to make it work for them, it was just an amazing university of film-making which you couldn't pay money for and I'm eternally grateful for that.

In terms of my career it's helped me because I have then subsequently done 'quickies' - a couple of days here, three or four days there - and I remember doing **Capital City** and the director saying to me, "I can't help you on this, darling. You have literally got to do this part and you have got to hit it from the word go. I have no time to give you any support. You've got to hit that note from the moment that camera's on you." I don't think I could have done it if I hadn't had fifteen months of **Space**, watching, learning, looking, knowing what it felt like for other actors who came in, having to actually hit it spot on. So in terms of my career it was invaluable - you can't learn that, no drama school is going to teach you that. It was just incredible. ●

Zienia with Prentis Hancock, Clifton Jones and Suzanne Roquette in **Space:1999** - *Another Time, Another Place*



Top: The Command Center staff get a really surprise in **Space:1999** - *The Bringers Of Wonder part 2*. Bottom: Zienia Merton as Sandra Benes in **Space:1999**'s first season

Pre-production design illustrations of alien planet surfaces for **Space:1999** by Keith Wilson

PRODUCTION DESIGNER

KEITH WILSON

Keith Wilson is in company with artists such as Ken Adam, John Barry, Anton Furst and Peter Lamont as one of only a handful of film and television production designers whose name and work is known and recognised by members of the public. His realisation of the futuristic environs of Moonbase Alpha and the many alien worlds seen in Space:1999 **set a standard for design in TV sci-fi that has rarely been equalled, let alone surpassed, in the 25 years since the series was made.** Chris Bentley **spoke to Keith at his home in Buckinghamshire in 1995.**

Keith Wilson **joined A.P. Films in 1961 as an assistant to art director Bob Bell on** Fireball XL5, Stingray **and the first season of** Thunderbirds. **He received his first credits (as Designer) on the second season of** Thunderbirds **and the feature film** Thunderbirds Are Go, **continued in the same capacity on** Captain Scarlet And The Mysterons **and became Set Designer on** Thunderbird 6. **For** Joe 90 **and** The Secret Service, **Keith was promoted to Art Director, having over-all responsibility for the design of both series. He provided graphics for the live-action feature** Doppelgänger **and once again assisted Bob Bell on** UFO **and the second season of** The Protectors.

In 1973, Keith found work as Assistant Art Director on the feature film The Revenge Of Dr. Death **before returning to the Anderson fold as Production Designer on the first season of** Space:1999 **where he once again had total responsibility for the look of the series, designing not only all the sets but also all the alien costumes. On the second season of** 1999, **Keith re-designed the Alphan uniforms and also designed all the 'space animals' and monsters in addition to his set design duties. Between the two seasons, he was production designer on** Star Maidens, **a short-lived Anglo-German series, and after** Space:1999 **ended he became production designer on the six UK-based episodes of** The New Avengers' **second season.**

From there, Keith has gone on to a prolific career in film and television which has included work on International Velvet, A Man Called Intrepid, Yesterday's Hero, Memoirs Of A Survivor, Great Expectations **and** The Old Curiosity Shop.

Keith, could you begin by telling us about your background, and how you came to work for A.P. Films?
I was born in Kent and I went to art school at the Medway College of Art in Rochester where I trained as a theatre designer. I knew what I wanted to do for a living - I wanted to work in film, but living down there I had no connections at all. I had no idea how to get into the film industry, but I knew that's where I wanted to be, and I thought theatre was probably the nearest I could get.

There were three of us at college, one of them being Ian Scoones. We were at the same school together, we grew up together, and he was the first one to get a job working in the film industry, doing special effects for Les Bowie. This was the time of the early Hammer films. He came home one weekend, I met up with him in a pub, and he said there was a job going at a company called A.P. Films, and they were looking for young, talented, interested people.

The art director was then Bob Bell and he was working with a couple of assistants. I really had no idea, no concept of film-making or anything. But I phoned Reg Hill the next day, and I was given an interview. Reg used to be the art director on the very early shows and Bob was his assistant - when we came to do **Fireball XL5**, Bob Bell took over, and I eventually became his assistant. Anyway, I was interviewed by Reg Hill at the studio on the Slough Trading Estate. It was actually just one small building. I got the job and within a week I was working for Gerry Anderson. And it was easy because the unions couldn't stop him. He could do what he liked - he was so specialised in making that kind of show, they simply had no suitable people to give him to make it, so he was able to take on new people. It was a great opportunity for myself, and for people of my generation, to get into the film industry and get your ticket. It was very important at that time, you couldn't work without one. So it was a back door into the film industry, and a lot of people used that back door, but a lot of us stayed on - I actually stayed with Gerry for about fifteen years continuously.

I remember very well when I first went to A.P. Films, they had literally just wrapped on **Supercar** and all the

Space:1999 - *The Last Sunset*

Space:1999 - *The Metamorph*

ANDERSON SCREENOGRAPHY

Fireball XL5 (1961/62) - Art Assistant
Stingray (1962/63) - Art Assistant
Thunderbirds (1964/65) - Art Assistant
Thunderbirds (1966) - Designer
Thunderbirds Are Go (1966) - Designer
Captain Scarlet And The Mysterons (1966/67) - Designer
Joe 90 (1967/68) - Art Director
Lone Handed 90 - Co-writer
Thunderbird 6 (1968) - Set Designer
The Secret Service (1968/69) - Art Director
UFO (1969/70)
- Assistant Art Director/Costume Designer
The Protectors (1971/73)
- Assistant Art Director
Space:1999 (1973/76) - Production Designer

Space:1999 - *The Exiles*

Space:1999 - *The Bringers of Wonder*

Mysteron Comp ex nterior des gned by Keith for **Captain Scarlet** *Crater 101*

THUNDERBIRDS
(Unused Original Title Song from **Thunderbirds**)

Thunderbirds, Thunderbirds!

If your life or your love are in danger,
Or your heart is in distress,
Call International Rescue
By sending them an S.O.S.

Then you ll see Thunderbirds,
Flying way up high.
Thunderbirds,
Roaring through the sky.

If you're on the edge of disaster
Or you're stranded in outer space
Call International Rescue,
No matter what the time or the place.

Then you'll see Thunderbirds,
Hurrying to save the day.
Thunderbirds,
Thundering on their way.

If your life or your love are in danger,
Or your heart is in distress,
Call International Rescue,
By sending them an S.O.S.

Then you'll see Thunderbirds,
Hurrying to save the day.
Thunderbirds,
Thundering on their way.

Thunderbirds, Thunderbirds,
Thunderbirds, Thunderbirds....

Written by Barry Gray
Pub shed by ATV Music Ltd

THAT DANGEROUS GAME
(from the **Thunderbirds** ep sode *The Cham-Cham*)

When you play
That dangerous game,
You must learn to break every rule.
Learn to watch every glance.
And they say
That dangerous game,
Is a game that's played by a fool
When he's taking a chance.

So remember, the dice may be loaded,
They may deal from the bottom
of the pack,
And that ace that you hold up your sleeve,
May only be a ten or a jack

So beware,
It may be a frame
You must gamble hard when you play
That dangerous game.

The dangerous game.

Written by Barry Gray
Published by ATV Music Ltd.

puppets and sets were still around, but when I joined them we started to set up for **Fireball XL5** and that was the first thing I worked on. I actua ly worked for Derek Meddings on my first day. We had this huge a uminium globe that had ,ust been made and they wanted a Moon surface on one side and an Earth surface on the other - for the tit es or someth ng - so I spent my first few days working in the film industry applying Plasticine to this huge bal , and turning it into a Moon surface

Then we went on and made **Fireball XL5** and a lot of young people were joining the industry at the time - it was in the Sixties, it was The Beat es, it was **Thunderbirds**, everything. It was al. part of that era, part of that atmosphere, and when you start looking at the old shows now, the atmosphere is there. You didn't realise at the time, but now I can actually look at the period and say the influence that it had was real y quite strong.

After **Fireball**, of course, then we did **Stingray** which was one of the first television series in th s country to be made in colour. We had a lot of problems on it, because colour television was just coming in and we had to paint the sets strange colours, and we couldn't use certa n colours. It was really quite an interesting period, to be part of that leap from black and white to colour and to learn about the whole business of working in colour te evision. Now we take it for granted, but at that t me it was really quite tricky

The company had started to grow and we moved to a new location which was again on the trading estate, but it was much bigger. In fact, Les Bowie took over the build ng that we originally had. We moved prem ses because we had these huge water tanks built for **Stingray**, vast flat tanks which stood upright. The g ass was only a few inches apart and we filled them with water and fish, and we'd film through them so it looked like everyone was underwater. I think they had been made by London Zoo, or they had advised us how to do it. I remember one day these special tanks were standing on an empty stage and we were just standing about talking, when all of a sudden one of the tanks exploded! There was water and glass everywhere. It was ,ust as well that we weren't in the middle of shooting, because someone cou d have been really hurt.

Then, of course, we moved on to **Thunderbirds** and that just became so huge it was a whole way of life. We hardly ever left the studios and on many occasions you'd find people s eeping in the theatre at night. We had so much work to do - we were working late, we were starting early and there was no point in going home. But it was a wonderful atmosphere. It was like being at school real y and we were playing. We were all roughly the same age and there was this wonderful feel ng of it all happening.

Out of the people that worked for Gerry, of course, were a ot of very important film technicians of the present day - Oscar winners and Emmy winners have come out of that school. It wasn't like work, it was more like fun. We'd stop for two weeks in the midd e of summer and have a holiday, but it was a proper job. The moment we'd finish one series I ke **Stingray** there was no break for peop e like myself. We just went straight on and started plann ng the next one. It was a continua. job and I did that until the end of **Space:1999**.

After **Thunderbirds**, we started to do **Thunderbirds** features as well. As you can imagine, it was a beehive. the place was swarming with people, there were models, sets and puppets everywhere and it was an amazing atmosphere. The programmes were immensely popular and we could see what Gerry was th nk ng - he was thinking, "Another Disneyland" and you could see the whole future laid out. Every building nearby had been taken over by Gerry as we got bigger and bigger and bigger. A l of a sudden we had an empire: we had workshops, we had studios, we had where they were doing the comic, we had four special effects stages and two big puppet stages and it was just getting massive. You could imagine the gates going up with 'AndersonLand' over the top of them. That s the way it looked and everyone thought it rea ly could happen

What would have been the extent of the manpower in the art department on something like Thunderbirds**?**
Bob Bel was the art director and Grenv le Nott and I were his two assistants. I would work on one episode, Grenville wou d work on the other and then we had a whole team of young peop e that were building and painting the sets. It was like a huge warehouse, with workshops ful of peop e making models and props and sets, but I would be on one stage, Gren would be on the other and that's the way it worked. And we d pa nt the sets at night, anything to get it ready.

You've reminded me of some of the things I used to do. I was very close to Gerry and Sylvia when we d d **Thunderbirds** because even though Bob was the art director, I had a lot of underlining to do. For the launching of the "Lady Penelope" comic, I hand-made a dress for Lady Penelope, and hand-painted it with flowers. Then it was decided that Sylvia wanted the same dress. So they made the dress, I hand-painted it to match Lady Penelope's, and this was for the grand open ng of the comic. So there were al these different influences had. In a lot of the episodes, the Tracy boys look quite trendy. I used to hand-paint all their shirts. So my influence was always there, right from the beginning.

When you got to Captain Scarlet**, it's apparent from watching the episodes that you seemed to have much more of a creative influence over the design of the show.**
Yes, I suppose Bob left it to me a ot more as time went on, and that's when John Lageu was brought in. John and I had an office, and we'd just sit and des gn all day. We sti ran the whole situation - it wasn't that we had nothing to do with everything else, but Bob was in h s office and I was in another office in-between the two stages. I was des gning, but I was working on the stages too, as was John and the whole team of people that we had working for us. So we were overseeing everything rather than having to worry Bob Bell with it, and we were actually doing it a l. Grenville Nott was there, but he didn't have much of an influence artistica y. He was very "nuts and bolts", but he was very talented.

While Joe 90 **was in production, Bob went to work on** Doppelgänger**, and that was the first time that you'd worked as art director.**
That's right. Actually, my first credit came up on the last few **Thunderbirds** and I got a credit on **Captain Scarlet** as production designer, but then I became the art director w th Grenv le Nott. Gren didn't do much as he was more mechanica.. He wou d make things work and leave me to do all the designs, so I really designed the whole of **Joe 90**. Bob was involved at the beginning of **Joe 90** when we started designing all the mechanics, like B.I.G.R.A.T., though I designed them. Bob then moved over to Pinewood Studios to do Gerry's **Doppelgänger**, and we were left alone to do **Joe 90**, and then I was really on my own when we did **The Secret Service**. I didn't have a great deal to do with **Doppelgänger**, because I was more involved in doing **Joe 90**, but I did a lot of artwork - I did sculptures and paintings and I d d a lot of the graphic stuff on that, but really just to be part of it, as my main involvement was at the other studios.

As well as the art direction, you found the time to co-write the episode, *Lone-Handed 90*.
I certain y did, myself and Des Saunders. Des is a friend of mine and has been for thirty-five years, and we wrote it as a joke. There were a lot of in-jokes in it, so we did it as a gag more than anything. We thought it'd be rather fun to do a Western and we wrote it in our spare time. I think it worked quite wel.

It's a fan favourite. It's just so...
...so stupid!

...with a barmaid called Sylvia, and a piano player called Gerry!
We l, you can imagine what was in it orig nally! Actually, there was a **Thunderbirds** script like that written once. Alan Pattil o was the script editor as well as a director, so he had a lot of influence. He was probably the best director we had when we were doing the puppet shows. We were great friends, we got on extremely well, and we'd planned this scr pt for **Thunderbirds** that was tota y obscene. I don't know what happened to it - I'd hate to think that any of you guys have got hold of it! It really was totally obscene. But it was a joke, it was just for a gag. We could never have filmed it.

What I am trying to say is that because it was such a fun thing that we were doing, we couldn't take it that seriously. Of course, it was serious - we'd have budgets and schedules to keep - but it was playing as well and you couldn't take it too seriously, so a lot of fun things d d happen, like that particular script.

CAPTAIN SCARLET
(from **Captain Scarlet And The Mysterons**)

Captain Scarlet!
He's the one who knows
the Mysteron game
And things they plan.

Captain Scarlet!
To his Martian foes, a dangerous name,
A superman.

They crash him and his body may burn,
They smash him,
But they know he'll return
To live again.

Captain Scarlet!
As the Angels are flying wing to wing
Into the scene,
"Spectrum Is Green!"

Captain Scarlet!
'Though the Mysterons plan to
conquer the Earth,
This indestructible man will show
what he's worth.

Captain Scarlet!
Indestructible Captain Scarlet!

Written by Barry Gray
Pub shed by ATV Music Ltd

Main Mission designed by Keith for **Space:1999** Year One

The later Supermarionation shows seemed to reflect that more - there's more of a sense of whimsy, particularly with The Secret Service.

Yes, David Lane and myself worked very closely on that. Dave was producing it, so he had more influence than anyone, and I designed all the sets and all the gadgetry. So that had a different look and I was really rather fond of that show - we did some nice things. The sets were nice, as were the ones in **Joe 90**, the interior of the cottage and B.I.G.R.A.T. for instance.

I always thought that **The Secret Service** was a very nice little show. I can't say I've ever actually seen a completed episode, but from what I saw of it, it had a quality all of its own. It was rather sad that we didn't do more, but then by that time we were starting to go into live action anyway and we were moving to the MGM Studios at Borehamwood to do **UFO**.

Those last Supermarionation series were set very much in the 'near future'. Did that limit your creativity?

Yes, you can get away with a lot more when it's totally futuristic, but when you start mixing and matching to real situations, you have to be more careful.

Which did you prefer at the time?

Oh, total science fiction, total design. It gave me much more freedom, and it was fun to do.

You dropped back to Assistant Art Director on UFO.

Well, I was Bob Bell's assistant on that, but I was doing a lot of the designing. I designed all the clothes. They're credited to Sylvia Anderson but I actually designed them. And I was designing a lot of the sets, the interior of Skydiver, sets like that. There was going to be a second series of **UFO**, but it turned into **Space:1999** and this was how I separated from Bob.

After **UFO**, we did two series of **The Protectors** which was all set in the present day. When we started to set up **Space:1999**, Gerry and Reg were planning to do a third season of **The Protectors** at the same time and Bob was given the choice: he could do the next series of **The Protectors**, or he could do this brand new series that was coming up. I think Bob was a little tired of doing science fiction and I think he was enjoying doing the contemporary things on **The Protectors**, nipping all across Europe - we had great fun doing it. Bob was leaning more towards that sort of thing, so it left it wide open for Sylvia to ask me whether I'd like to do **Space.** I jumped at the chance - to have the opportunity to do something totally different, to try and take it away from what Gerry had done before, to give it a new look, with a new influence - my influence. It was a bit unfortunate for Bob, because the third series of **The Protectors** ultimately fell through and he was out of a job.

We shot **Space:1999** at Pinewood Studios and for two Christmases running, we were the only company making any sort of film there. The place was a ghost town. We used L & M Stages - the same stages that Gerry's recently been using for **Space Precinct.**

The way that worked was really quite interesting. I had these two stages. One housed the permanent standing set, Moonbase Alpha,

Middle **Space:1999** - *Another Time, Another Place*
Left **Space:1999** - *Guardian Of Piri*

Right **Space:1999** - *War Games*
Middle **Space 1999** - *The Metamorph*

which took up a whole stage, and the other stage was for anything else I had to do, like the moon surface, planets, spaceships, whatever came up each week. Moonbase Alpha was designed in such a way that I could revamp it very, very quickly. I designed a modular system of 8' x 4' panels. Some had perspex in, some were clear, some were doors, some were windows, but based on that 8' x 4' system, I could build any size of set. And if you look at the series now and watch the set, it's really one set. But very quickly we could make it into a corridor, Helena's apartment, Koenig's apartment - I could make it into whatever I liked very quickly. We had ten days shooting per episode, so it was actually quite a quick turnover for some of the elaborate stuff we were doing.

I wish we'd done more 'tricks'. I saw *Another Time, Another Place* again last night and it showed one or two tricks that I thought worked well. Really very simple stuff. You saw a shot of them leaving the Eagle and walking out onto the Earth's surface, but all I actually built were the steps. The front and back of the Eagle were photographs and Brian Johnson did them. All there was was a piece of the set and Brian put in the back of the Eagle. We photographed the front of the Eagle, and it looked like they were coming down the steps. Simple stuff and I wish we'd done more of that sort of thing. I certainly think it opened the series up, and gave it more scale. They were basic trick shots that have been around for a long time. I still use them today because they still work.

I prefer the first series of **Space** personally. I didn't like the second series very much. It became too small, it lost its scale. I look at the Main Mission set now in the reruns and I'd forgotten just how wonderful it looked, and how big it looked. It had scale, and not even **Star Trek** had that sort of quality, I don't think.

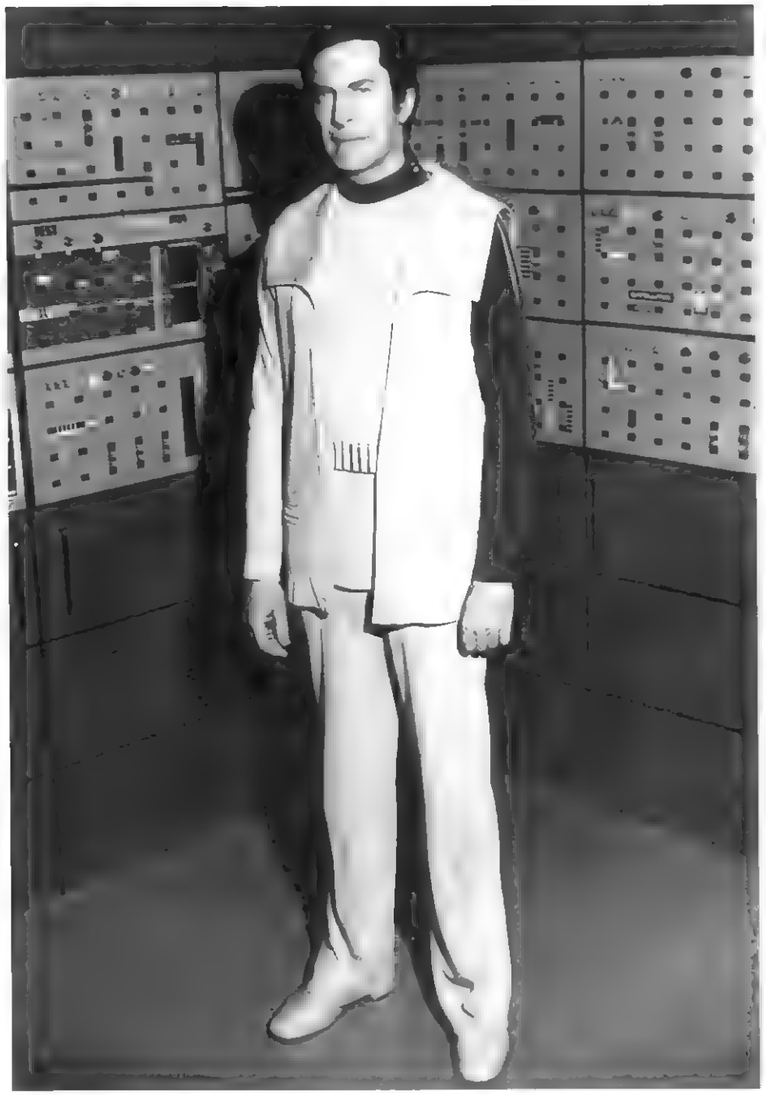
Everything was just so vast. The interior of Arra's ship in *Collision Course*, and Gwent from *The Infernal Machine*. When Koenig, Helena and Victor go through the sliding doors into the ship, it looks huge - it seems to go right up to the ceiling.

It did! It went right up to the top of the sound stage! But that's what was so nice for me, because I had total artistic control. I actually had a kind of script approval. Gerry would show me the script first, before the director, and say "Can you do it? And if not, what can we do?" So I would have to come up with some idea, something visual, something new, to make it look different. That's what was so exciting, coming up with these new ideas each week.

If the script said "Moon Surface" I would ship in tons and tons of washed ash from the gasworks, and we'd have to do this in a couple of days. We had all the backings already painted but they still had to move this stuff and cover the whole stage floor with it. It was a huge job and when we were finished we had to take it up again and take it all outside so I could build the next set. So it was really quite an undertaking each week to have to come up with something new.

But it allowed me to be a bit silly sometimes. The surface of Piri (in *Guardian Of Piri)* for example, was fun to do - nobody knew what it was, but it didn't matter. You had to accept something different: you were on a strange planet, so rather than just a rock in the corner, I was trying

Command Center designed by Keith for **Space:1999** Year Two



Martin Landau models the new costume designed for him by Keith for **Space:1999** Year Two

to come up with new images all the time and that was one of the most extraordinary ones.

You had a bit of a problem with the Ultima Thule set on *Death's Other Dominion*.
Yes, well you probably know the story about that. I built the set out of rubbish, literally. I went around the lot at Pinewood, collecting all sorts of bits and pieces. We compiled these shapes, and then we covered them with foam, to lose all the roughness and give it nice icy shapes. They used formaldehyde to create the snow, but it did leave an odour. It was a 'bleach' smell or something like it, and it made your nostrils tingle.

The set was huge, it covered the whole stage. We were due to shoot on it on the Monday and we were dressing it over the weekend. The set was finished with all the snow on it and when Gerry brought Martin and Barbara in to show them, it made their eyes water. This immediately caused a panic: "We're shooting on this on Monday. What are we going to do?" It was ridiculous, because once you got used to it, you couldn't smell it any more and it wasn't harmful to you in any way. There were men working on the set, sitting there eating prawn sandwiches in their break, saying, "What smell?" They had scientists and all sorts of people doing tests and, of course, at the end of the day they all said it was unpleasant but totally harmless. Nobody expected such an over reaction, but it did cause quite a stir.

Did you have much contact with the model department when you were creating sets that were supposed to be inside things they were building?
Oh, yes. Brian Johnson and myself worked together very closely. Brian joined the film industry before me - he worked for Les Bowie - but I think we actually joined Gerry Anderson on the same day, because we're about the same age. He went on and worked with Derek Meddings and I went on and worked with Bob.

On **Space**, I'd design the interior of a spaceship and he'd have to do the outside. Sometimes I'd design a planet surface that looked good on my drawing board, like Piri, but when Brian actually came to build it in miniature, it was a little bit strange. Building it life-size on the stage, it works, but he may have had a problem in reducing that to make it believable. No, I think in that episode it *does* work, but that was just one example - it happened lots and lots of times obviously.

What really impressed me about *Guardian Of Piri* was that it was the first time a television science fiction show had done something so strange, so imaginative. I think that's my favourite set of the whole series.
Yes, it was certainly interesting. I remember the whole story. Catherine Schell was lovely and I designed her frock on that particular episode. Of course, she came in later on to do Maya and I designed her completely. I had total control over her look. I'd built up a little studio in the corner of the stage and I had Catherine to myself - between my department and the make-up department we just went ahead and did anything we could think of. We had a little video camera, so that the people in America could see how the new characters were coming along, and we spent weeks doing this, until we came up with the look that we ended up with.

I think the thing that I hated about the original series of **Space** were the uniforms. I hated them, because they weren't flattering to any of the artistes they were so restricting. I've been watching the show again and the cast walk around the set, but they've got nothing to do with their hands. As soon as we did the second series I said "Right. Great! We don't have to stick to the uniform do we?" and they said, "No, we can do what we like." So then we altered it. We gave them skirts, we gave them boots, we gave them patches and pockets, and the actors felt more comfortable. They were so stiff in those initial costumes because they didn't have anything to do. They couldn't put hands in pockets or anything and they were frightened to move in case lumps and bumps showed up, which they did. I thought it was a big mistake that costume. Anyway, I didn't have control over that on the first series, but it was good that we were able to change it. I think that was the good part of the second series, the fact that we were able to make the actors more believable.

One thing about **Space** which I still think was extraordinary, was the casting. Some of the actors that we got on those shows were unbelievable. We had Richard Johnson, Leo McKern, Joan Collins, Judy Geeson, and a lot of them just had quite small parts. It was amazing. I don't know how they managed to get all those really quite big actors for the time on the show like that.

Christopher Lee and Peter Cushing were also guests in different episodes.
Right, but they wore the same wig! I had it made for Christopher Lee first, the long white wig, and if you look at *Missing Link*, Peter Cushing was wearing it too. Well, they were chums, you know!

I had a little problem with Christopher Lee on *Earthbound*. In the first series, I had more of a total control over the make-up, the hair, the costume, particularly with our aliens. I would always design the alien in whatever form, even if it was Christopher Lee. I designed his outfit, and of course, when creating an alien like this, you're designing the make-up as well, so I would work with the make-up and hair departments. We built his nose up because I wanted it absolutely straight, but he didn't want this and he was not happy about having this on his face. And after the first day's shooting, they removed the make-up, and it took the skin off his nose!

Another famous guest star was Margaret Leighton in *Collision Course*, and it was the last thing she did before her death.
Yes, it certainly was the last thing she did. She was wonderful, but she didn't understand a word she was saying. She had a lot of nonsense to say and hadn't a clue what it meant. She was really quite worried about it. I designed her clothes on that episode and the interior of the ship. You'll see the throne she sits in pops up in a few more episodes, if you're very clever - or if I'm not that clever!

It's Leo McKern's bed in *The Infernal Machine* and cropped up again as Patrick Troughton's throne in *The Dorcons*.
That's absolutely right! But that was the whole point of the show, I kept re-using things. What was so nice about it from my point of view, was that each week I had to keep thinking of new things and I was looking at objects in a different way. I remember going to one of the companies in London where we'd hire furniture from. I'd got a lot of furniture, lighting and other things imported especially for **Space:1999**. All those white lamps, chairs and so on were brought in from Italy, and we were the first people to have them in this country. So I was in one of these hire houses one day and they had a pile of square chrome tables with all the glass tops taken off, and they were just stacked in a pile. They made a spiral, all stacked on top of each other, and I looked at this and thought, "That looks really good." So I hired it as it was, just two dozen tables without the glass in all stacked up, and I used it as a piece of sculpture. All the time I was looking for unusual things around me and turning them upside down and making them into something that they weren't. But that's what was so nice: that really nobody told me what to do. I could do what I wanted.

Do you not have that same kind of freedom in the work that you do now?
Not really, because my actual title of Production Designer is literally that, and it should be. It isn't always, depending on the subject matter. If it's a big design movie, like **Waterworld** or **Thunderbirds**, everything has to be designed - then the designer has a lot more influence. But if it's present day, I'm not going to worry about what costume that person's wearing, so I don't get involved in the clothes but if it's a total design job, it's essential that I do. There's no point in a Costume Designer coming up with an outfit that looks ridiculous in a set that I've just built - the colours don't match or whatever - so there has to be a continuity of feel for anything artistic on the show, anything that needs to be designed. So my influence is obviously much bigger in a film like that.

What was your brief on the sets for Year Two? Presumably you were told to scale things down.
Yes, I was told I had to do that. I was told it had to be much smaller. I don't know why actually. The set was standing there, we could just as easily have made use of it instead of taking it down and making it smaller, but my memory fails me as to why it had to be done. I think it was an American decision. I don't believe it was Gerry's or mine. It may have been Freddie Freiberger, I suppose. That's where the influence came from.

Would it have been too expensive to make sets the size of Main Mission for Year Two?
Not really, because the set was there. It was all pieces, it just locked together, and it was very easy to put it up. But I went along with the decision - I had no choice. So it all became much smaller and lost its individuality I think. It just became like all the other shows.

In Tim Heald's book "The Making of Space:1999", there is a plan of the layout of L stage from Year Two, where the sets all interlink, and it's like a real base, laid out in the confines of the soundstage.
For the first series, we never built the sets like that unless we had to - for example, if the camera had to go from one area to another, from the Medical Centre, down the corridor, in through the solarium, into the main control room. We did more of that on the second series, by joining the sets up, so the camera could go right the way through and you'd get a continuity of movement. I don't remember the drawing - maybe it was done for a particular purpose, but it does show what was so good about that system. The sets were smaller, but you could get more sets on the stage.

You seemed to be able to do a lot more location filming on Year Two.
Well, we tried to get outside a couple of times. Invariably, it was to give me time to get something else ready. In the script, it would say "Planet Surface" and during our script discussions, I would say "Look, I've got to build the interior of a spaceship, I've got to do the interior of this, how am I going to do this as well? I've only got the one stage, how can I get it all on one stage?" And they

Keith with the Plasma Beings he designed for the two-part **Space:1999** episode *The Bringers Of Wonder*

said "Well, we could make it an Earth-type situation, which means we can go outside," which gave me time to get the other sets ready. That was probably the only reason why we went outside.

But you did actually construct some sets outside, like the temple building in *A Matter Of Balance*. Is it more of a challenge having to deal with the elements, or is it pretty much the same kind of thing as you find working in the studio?
Pretty much, but there are obvious restrictions. You can do optical things to the sky in camera or post production, but grass and trees are grass and trees. There's not much I can do to them, so it's just a matter of putting what I do amongst that environment and hoping it looks believable. I didn't actually like going outside very much. When all the planet surfaces were done on the stage, you believed it. Because it had a strange look about it, you just accepted it. You had nothing to compare it with. It had a total look. As soon as you went outside that to me you never accepted it. I think taking it outside probably took away that strangeness

On the second series, there were four occasions when two episodes were shot simultaneously: Martin Landau would be in one, and Barbara Bain would be in another.
You're absolutely right. It didn't happen too often if I remember correctly. But it had its own problems. Scripts had to be tailored to accommodate Martin or Barbara. He was in one and she was in the other and he'd pop into her episode and she'd pop into his. Do you know, I'd totally forgotten that we did that.

That must have made it...
...a nightmare!

I was going to say, '...more complicated.'
It was a nightmare. That's when I had more say, because it *had* to work and it had to work quickly. If I was given a script that Barbara was in and Martin was in another one and I had a large number of new sets to come up with, I just couldn't do it. I had to even it out so that I didn't starve. So you'd get an episode that was very much set in Moonbase Alpha, and you'd get an episode that was outside. That was another reason why we went outside. But no, I didn't like it.

It must have been a similar situation on the puppet series, with two episodes shooting simultaneously.
Yes, that's absolutely right. It was. But it was much smaller then. I could assemble the set myself. They were all a third scale, they were only about four feet tall, so it was very easy to take down the set and put up another one. They were all made so one man could build them, and dress them. But obviously **Space** was much bigger, and much more difficult.

Some of the episodes towards the end of the series tend to look as if they were done 'on the cheap', as it were - as if the money had run out. Was this a consideration when you were designing something - say, if one episode needed more money spending on it, you'd cut back somewhere else?
Well, because we worked that far ahead, I was able to look at the scripts well in advance and say to Gerry "I'm going to have to spend some money on this one. It's got to be a planet surface or a spaceship or whatever and it's going to be expensive. We really need an episode that we're not going to spend much money on." We would balance it like that.

We spent a lot of money at the beginning building Moonbase Alpha, the modular system. It was very expensive, but it was made to last. Then I covered the whole stage floor in cushioned vinyl flooring. Nobody had ever done that before, or built all these surfaces that you could wash. You didn't have to repaint it, you could just wash it. They took a lot of building, but it paid off. I saved a lot of time in the end by building sets out of it. But I couldn't build big new sets every week. I had to have maybe a small set, the interior of a spaceship, which I could knock up quickly.

Once the set is finished, ready to shoot, I tend to walk out of it, because a film crew comes along and they destroy it. They've got no consideration for the people that put it together, and worked hard. Crews do not have any consideration at all. They sit on my furniture, they put cigarettes out on the floor, they say, "Take that all out there, put a camera in there, take that off, get the lights in," and before you know it they've demolished it. So from that point on, I tend to lose a little bit of interest in the actual set.

Between seasons of Space:1999 **you worked on the series** Star Maidens...
I know nothing about it.

...produced at Bray Studios in 1976?
I was really hoping you weren't going to bring this up

Well, everybody remembers it, it's not available on video, it's not been shown since 1978 and we want to know all about it.
I don't think I'm going to tell you.

Oh, go on.
It was a nightmare, to be quite honest, an absolute nightmare. They were trying to make a Gerry Anderson show, if you like, and they really didn't have the resources or the interest to do it properly. It was just a very bad show. The scripts were bad, everything about it was bad and I don't want to talk about it really. It wasn't a very happy experience, because it didn't have the atmosphere of **Space**.

How long were you on it?
It must have only been one season, about seven or eight months, because then we went back and did Year Two of **Space**. Luckily I was available to do the second series. I actually remember very little about **Star Maidens** because it was so awful and I don't really want to be connected with it! What can I say?

A lot of viewers have very fond memories of it and it actually had some quite heavyweight acting talent in it, like Dawn Addams and Judy Geeson.
It certainly did. I think I took a lot the people I had on **Space** with me onto the series. It was very nice to work at Bray Studios, because it's just up the road from where I live.

Now it's coming back to me. I did all the costumes and the make-up on this as well, but something I didn't like about it was the fact that there were German influences. There was some German money involved and we'd get directors in from Germany that really didn't know what we were doing and could hardly speak the language - there was a lot of friction. But again, it doesn't matter what I do, because what it all boils down to in the end is the script work. It doesn't matter how fabulous it looks, if the script's no good, the show's no good.

What did you move onto after Space:1999 **finished?**
Well, of course I did **The New Avengers** after that, but I only did the last series. I was finishing off **Space:1999** when **The New Avengers** was set up. Bob Bell designed the first series and then they came to do the second series. I'd met quite a few directors working on **Space**, people like Ray Austin, who I'm very good friends with. He used to

The massive Rock Planet set designed by Keith for the **Space:1999** episode *All That Glisters*

Filming the **Space:1999** episode *All That Glisters* on the Rock Planet set designed by Keith

live across the road from me here, but now he is in America. One day, he said to me, "We're going to do another series of **The New Avengers**. Would you be interested in doing it? I like your sets very much - they're imaginative."

So he was the influence in getting me involved in **The New Avengers** but, of course, it provided me with a terrible problem. Bob wasn't that happy that I'd taken over what would, under other circumstances, have been his job on **Space:1999**, and then he heard I'd been offered **The New Avengers** and it really looked like I was knocking him out of the way. I really wasn't, but it was just the way it looked. However, I wasn't going to turn down a major television series like **The New Avengers**, especially as the previous designer wasn't being offered the second season anyway, but it looked like I'd crawled underneath and got it, and it really wasn't like that. It was rather sad, because Bob was like a father to me: I came all the way through the business with him and we nearly fell out.

So I went on and did the last series of **The New Avengers**. Then I had this brief encounter with Gerry again, with **Five Star Five**, which never really got past the designing stage. David Lane was working on that as well and I think that was the last time I did science fiction. Then my career went in a sorts of different directions. I was in the theatre and I worked on films that I really enjoyed doing. Not that I didn't enjoy doing **Space**, I just liked doing other things by this stage.

The first big thing I did was **A Man Called Intrepid**, which was a World War II thing with Michael York and David Niven. Then I did **International Velvet** with Bryan Forbes which was my first feature film - a Royal Premiere - and I think it was the last big MGM film that was made in England. So by this time, I was going in totally different directions, areas that I know nothing about, like horses. **International Velvet** was all about horses, three day eventing, and I knew nothing about it. It was a nice film and I became very good friends with Bryan Forbes and Nannette Newman. I actually worked with Anthony Hopkins twice. He was in **International Velvet** and then about six years ago I did **Great Expectations**, and he was in that too.

So I then went on and started to do more things like that. I did **Memoirs Of A Survivor** with Julie Christie, based on the book by Doris Lessing. I suppose that was almost science fiction, it was certainly very strange. It's probably the only thing I've ever worked on where I actually didn't know what I was doing and nobody else did either. Nobody knew what the script was about, so you read the book and you certainly didn't know what it was about if you read the book. The script just confused you even more, so I was having to do things when really I didn't know why I was doing them. For example, you go into a room with giant elves. Why? And people can walk through walls. Why? You never know, it's never explained to you. But it was fun. I enjoyed doing it because it was strange.

From then on, I've worked a great deal abroad. One of my greatest friends is Kevin Connor who did **The Land That Time Forgot** and **Warlords Of Atlantis**. I met him when he was directing **Space:1999** - he did two episodes and we really got on well. Since then I've done eleven films with him and, in fact, the last film I did was with him, and we've become extremely good friends. He lives in America now, but anything he does outside America, I do it for him. I did **Great Expectations** for him, last year we did **The Old Curiosity Shop** and I have to say, this is the stuff I really enjoy doing. To do Dickens really is wonderful.

Do you have to do a lot of research for those kinds of projects?
Yes, of course. Anything that I work on, I research it. I have to. But I grew up with Dickens. I lived in the town where Dickens lived. My grandmother's house was next door to the house where Dickens grew up. When we did **Great Expectations**, I took it back to the town where he lived, and where I lived, and we did it in the streets in Rochester where it was meant to take place anyway. A lot of the actual buildings he wrote about are still there. So it was fun for me to go back to Kent to do **Great Expectations**.

This is the sort of work I do now, this type of film for America. They're usually television films for The Disney Channel, which we're just about to get here, so you might start seeing some of the stuff I've been doing over the last few years. The thing I've just finished in Amsterdam which will probably be on here quite soon is called **The River Riders**, which is rather a nice story with Paul Schofield in it. Again, that was for Disney. But you can see by looking at it, that my style has changed.

Your work for the Dickens films is so detailed, so rich and textured, compared with the rather spartan approach on Space:1999**. Your designs on** Space:1999 **are very geometric - a lot of flat panels with circles cut out of them and that sort of thing.**
Well, I suppose a lot of that's what I was into at the time, so **Star Maidens** tended to look very much the same. I was amazed to see that Anderson had printed some of my very, very early drawings from **Space** in the "Design File" book. I'd forgotten about them, but I'll tell you a story about those drawings. They were in black and white originally and they were quite basic. They were sent to Abe Mandell and some secretary coloured them in, and I mean badly, all pink, yellow and green - it ruined the drawings. Of course, my original concept for **Space** was to take out as much colour as possible. It was a clinical, controlled environment, so no colour. That was why it was all cream and beige, so that when you went on to a planet surface, I could do what I liked with colour. And looking at the show again, it worked. It really did.

Looking at your career to date as a whole, you've now been working outside the Anderson fold for twice as long as you were in it. Looking back on it now, how important was that experience for you?
I don't know really. Working for Gerry was very important to me and for a lot of other people that were starting in the industry - we learnt the business. When I went there, I knew nothing about it. When I left Gerry, I was equipped to work on any other series or film. We may have worked in miniature, but the principles were exactly the same. You're still using lenses, you're still using lights, you still had all the same elements to make whatever type of show it was, so it set us all up and taught us how to make movies. Though I don't do that type of work any more, if I was approached, I could, and I would probably enjoy doing a one-off, say if Gerry asked me to do a **Thunderbirds** movie. He won't, and I probably wouldn't do it anyway, but it's a nice idea, isn't it?

Working for Gerry, the fact that you had everything close together was a big factor. I could go - and did, particularly at the beginning - into the cutting room at the end of the day and watch Alan Pattillo edit. So I learnt about editing. If you wanted to learn, you could learn, it was all there. And I learnt about special effects and cameras and all those different areas. We were all together, but nowadays, you don't know where the film that you're working on is being edited. It could be miles away. And the special effects are done at another studio.

Are you still in contact with anybody that you were working with at the time, either socially or professionally?
Yes, of course, I made life-long friends there. Des Saunders is probably the one I've kept in touch with most. He is one of my oldest friends and he worked on all the shows like I did. The only one he

didn't do was **Fireball**. I first met him on **Stingray**. He was a director on **Stingray**, **Thunderbirds** and **Captain Scarlet**, but then he went into production.

I actually bumped into Alan Perry earlier this year, up at Yorkshire Television. I hadn't seen him for years. I've kept in touch with Ken Turner. He actually directed the **Joe 90** episode *Lone-Handed 90*. He started in the art department working for me at one time, like a lot of them did. Many of them then went into special effects - Bill Camp for example - but Ken went into directing and he formed a film company called Clearwater Films. I then worked for him! I was their resident designer for two years. They specialise in stop-frame.

And, of course, Derek Meddings. He was a great friend of mine and because he didn't live far from me, he used to bring me to work and we were late every single day - but I was the one who

used to get into trouble! Reg Hill was always taking me into the office and telling me off for being late but it was never my fault - it was all Derek's fault! I'd known Derek for a great many years and I'm very sad that he died.

I'd like to take this opportunity to say something about him. I happen to think he was one of the greatest special effects influences, not only in this country, but in the world. If you look at his career, he did things that had never been done before. He made miniature special effects legitimate. When he got his Oscar for **Superman The Movie**, that was really something. I was so happy, I cannot tell you - a friend of mine had actually got an Oscar for his work on **Superman**.

So Derek has always been a great hero of mine, and always will be, and I miss him terribly. He saved the film industry, to a degree. Derek actually made it OK for people to think about doing shots with models. When you look at his work on the Bond films, you never know which shots are models and which are real. He was so good at it. He really was the best.

For a long time, when we were working with Gerry, we all played together as well. We were all very close, and all our social life was together. There was one point, I think when we were doing **Thunderbirds**, and four of us had a house in Cookham. There was myself, Ian Wingrove, Ian Scoones and Brian Lofthouse, and we had an amazing time. We lived not far from the studios, we all came into work together and we were always having parties. We'd invite everyone - the whole studio would come. We'd have costume parties, and people still talk about them twenty-five years later. The whole environment was a kind of party atmosphere, it was a fun atmosphere, so not only did we work together, we played together as well.

Our people pop up all over the place. If you look at the crew list for **Alien**, the little creature that comes out of John Hurt's stomach was made by Roger Dicken. He was one of our boys as well. Roger was always at our house in Cookham - he virtually lived there. He was an extraordinary fellow. He looked like a rocker, all leather and black hair, a bit of a teddy boy to look at, but incredibly clever. He didn't drink, he didn't smoke, he'd come to our parties - our parties were exceptional because of the sort of atmosphere we created, and our costume parties were unbelievable. Roger was so involved in this type of thing, he would change costumes throughout the party, and at twelve o'clock at one particular party, he appeared as Frankenstein's monster. He'd spent hours building his head up with lard! Unbelievable make-up, and this is what he was like, his whole thinking involved monsters and creatures and aliens.

Has film-making changed significantly since your time on the Anderson shows?
Yes, I think it has. It's all done by accountants now. It's much harder to be creative. Occasionally you get it, like on these Dickens things. I'm given a lot of time to design it, and they know it's important to get the look right before they go on with it. So, I didn't used to get that luxury before, but I do now. But apart from that, everything else is all about money. Very little is about creative input.

Of all the work you have done to date, what are you most proud of?
Well, **Space:1999** was one of my greatest achievements, because it was new and fresh and different. I think at the time it was an achievement to do, to try to get away from **Star Trek** and to try and give it a sophistication, a really slick, science fiction look that hadn't been seen before. I suppose the nearest to it were the sets on **2001: A Space Odyssey**. A lot of perspex, a lot of white, all smooth shiny surfaces. But I didn't have that sort of money. I had very little compared with **2001**, but we still did it, we still came up with a look. To me that was an achievement. To be able to do it for the sort of money we had, and still give it the quality that something like **2001** had, but had multi-millions to do it with.

I think the art of my job is to achieve that, so that people don't think that it's cheap. It's still got to look fabulous, and if it does, then I've done my job. So I suppose **Space** was one of the most rewarding - not necessarily the most enjoyable, but certainly the most rewarding.

If you think about it, when you look at **Aliens**, and all those kinds of films that came after us, you can see the influence that we had. Of course, Stanley Kubrick had influence with **2001: A Space Odyssey** but while they were making it he used to tell people every week, "Watch **Thunderbirds**," which is incredible really. I'm finding it extraordinary seeing **Space** again, because I haven't seen it for years and years, and I'm enjoying it very much. I was watching an episode of **Space** last week with a young friend of mine who never knew the series because he's too young to remember it. Now, if you look behind Koenig or Alan when they're in the Eagle cockpit, there's a white grill behind them on the wall, like a ventilation grill, and I told him it was a bathroom soap rack. He was absolutely amazed. This is how we worked, and this is how I was trained working with Bob Bell. We were trained to look at things in a different way. So the caps from toothpaste tubes became knobs on computers, and things like plastic soap dishes would get turned around, sprayed, and become something else.

The things I do now, the Dickens, **The Old Curiosity Shop** and all that, I love doing. I get such pleasure from it because, again, it has to be designed. Before anyone can do anything, they need to know what I'm going to do, so I produce drawings and everyone knows what the sets are going to look like. I get a great kick out of it. But at the time, **Space** was a great achievement and it really was my first big job. Though I was doing **Captain Scarlet, Joe 90**, and I was designing all those, **Space** was the one I was on my own with. It was down to me, if it failed or succeeded visually. ●

Above: Texas City in the **Space:1999** episode *Journey To Where*

MUSIC EDITOR

ALAN WILLIS

Sound and music editor Alan Willis **made his debut in the Gerry Anderson world with** The Protectors **and continued his association with Gerry Anderson through both seasons of** Space:1999, The Day After Tomorrow: ***Into Infinity*** **and** Terrahawks, **working closely with every composer that to that point had provided the music for Gerry Anderson productions: Barry Gray, John Cameron, Derek Wadsworth, Richard Harvey and Christopher Burr.** Chris Bentley **and** Ian Fryer **spoke with Alan at his North Yorkshire home in 1992.**

After leaving school with no ambitions to join the film industry, but with an interest in music, Alan Willis went to sea training school in Anglesea, but left the life of a sea cadet in search of more remunerative employment, drifting from job to job. By chance, he ended up working as a colour dryer at Rank film processing laboratories at Denham.

Intending to stay for perhaps six weeks, Alan eventually stayed at Rank for four years from 1958, ending up in the black & white grading department. Here he met people from several of the nearby film studios, from whom he earned what happened to the film once it had passed through his hands.

Showing the rebellious streak which had lost him so many jobs in the past, Alan suddenly quit Rank in search of a new challenge, but with no replacement job lined up. Writing to every studio manager asking for a job, he received a reply from James Needs, supervising editor at Hammer Films, offering him the post of second assistant. The first film he worked on was **The Camp On Blood Island**, directed by Val Guest (who was later to work with Alan on **Space:1999**). Alan worked for Hammer freelance, moving eventually to the sound department as a dubbing assistant and staying until they moved their base of operations from Bray Studios to MGM Borehamwood, which necessitated a hiatus of a couple of months in the normally hectic Hammer schedule.

Alan quickly gained employment on a Hayley Mills film, **The Truth About Spring** (1964), after which he was offered a job on the ITC series **Danger Man** as a film editing assistant. Here he was working under the erratic but brilliant editor Lee Doig, for whom Alan curbed his rebellious streak, knowing that he could learn a lot under such a great editor. When **Danger Man** finished, the production team was split between producer Sidney Cole's new project **Man In A Suitcase** and Patrick McGoohan's **The Prisoner**. Alan was offered jobs on both series, but chose to work on **Man In A Suitcase**, which was filming closer to his home and gave him the chance to try sound editing - although he did help out on **The Prisoner** at the end of the series.

Finding his niche, Alan went on to edit both sound and music for **The Champions**, **Randall And Hopkirk Deceased**, **Department S** and, later, **The Protectors**. From there, he continued his association with the Anderson world throughout the 70s on **Space:1999** and **The Day After Tomorrow**. In the early 1980s, after a stint as music editor on the first 14 episodes of **Terrahawks**, Alan moved North to join the staff at Yorkshire Television, working on their film-based productions and winning a BAFTA award for 'excellence in the craft of film sound' for his work on **Harry's Game**. More recently, viewers will have seen Alan's name on the credits of **Stay Lucky**, **The Darling Buds Of May** and **A Touch Of Frost**.

The Champions was the first of the ITC adventure series (apart from the Anderson series) to involve a fantasy element in the premise, namely, that the three heroes (played by Stuart Damon, Alexandra Bastedo and William Gaunt) were possessed of superhuman powers, such as super-strength and telepathy. While not a Century 21 Production, the series became a part of the Century 21 canon when Gerry Anderson, impressed with the series, purchased the merchandising rights, licensing **The Champions** through the merchandising arm of the Century 21 Organisation. Using **The Champions** as an example, Alan explained what the job of Music Editor on the ITC series actually involved.

"Take a series like **The Champions**, which Edwin Astley was Musical Director on. I would start about two weeks after the first shooting on the series had taken place, as before then there would be nothing for me to look at. The producer, director, editor and I would be shown the film and we would each have an input from our own point of view. I would see the footage before the composer and we would decide where to put the music. The director

Space:1999 - *End Of Eternity*

Space:1999 - *Brian The Brain*

ANDERSON SCREENOGRAPHY

The Protectors (1971/73) - Music Editor
Space:1999 (1973/75) - Music Editor
Ring Around The Moon - Music Composer
The Day After Tomorrow: *Into Infinity* (1975) - Music Editor
Space:1999 (1976) - Music Editor
Terrahawks (1983) - Dubbing Editor
Expect The Unexpected
Expect The Unexpected Part 2
Thunder-Roar
Close Call
From Here To Infinity
Space Samurai
The Sporilla
Happy Madeday
Gunfight At Oaky's Corral
The Ugliest Monster Of All
The Gun
Thunder Path
Mind Monster

The Protectors

Terrahawks - *Thunder Path*

Tony Anholt as Paul Buchet in **The Protectors**

AVENUES AND ALLEYWAYS
(from **The Protectors**)

Sleep like a baby,
My little lady,
Dream 'til the sunrise,
Creeps into your eyes,
Dream 'til the sunrise turns on the day.

In the avenues and alleyways,
While you sleep there's a
whole world coming alive,
Abel and his brother,
Fighting one another,
In and out of every dive.

The avenues and alleyways,
Where the strong and the quick
alone can survive,
Look around the jungle,
See the rough and tumble,
Listen to the squealer cries,
Then a little later,
In the morning paper,
Read about the way he died.

Wake up my pretty,
Go to the city,
Stay through the daytime,
Safe in the sunshine,
Stay 'til the daytime turns into night.

In the avenues and alleyways,
Where a man's got to work out
which side he's on,
Any way he chooses,
Chances are he loses,
No one gets to live too long.

The avenues and alleyways,
Where the soul of a man is easy to buy,
Everybody's wheeling,
Everybody's dealing,
All the low are living a high,
Every city's got 'em,
Can we ever stop 'em?
Some of us are gonna try.

Written by Mitch Murray & Peter Callender
Published by ATV Music Ltd.

would tell me where he wanted it, but if the producer was shaking his head in the background we would go with the producer's wishes.

"Once the decisions on that episode were finalised, I would phone the composer chosen for that episode and arrange to meet him. We would run the footage for the composer and I would be armed with my notes, plus notes from the editor, the director and the producer. In the end, a lot of the decisions of where the music would end up was left to me. I would normally ask the composer to give me breaks in the music so I could edit in repeat bars if the director complained about where I put the music.

"I would have to put the film on a synchroniser and, using a stopwatch, time every important piece of action and each piece of dialogue so that the music could dip down and come to a crescendo if needed. I have a conversion table which gives me all the timings for our 24 frames per second system, and the American 25 frames per second. A folder would then be sent to the composer with all this information.

"The Musical Director would then write his music from my timings and send me a copy of the score. Then I would go down to the recording studio at CTS, or Abbey Road, or Anvil Studios, and I'd sit in at the recording session. We might have to record pieces several times to get the mikes set up correctly, or if mistakes were made, I would end up with all these 35mm masters (as this was pre tape editing) and cut it to fit the episode."

In the days when orchestral scores were the norm for TV and film production, the Musicians' Union had great power over what the production company could actually record.

"The Musicians' Union only allowed us to score six episodes in each thirteen, and each recording session could only last four hours, with only ten minutes worth of finished music to be recorded in that time. They also dictated how many musicians you could use on a series. Titles always had their own session, but you weren't allowed to do anything at this session except front, end, and commercial break music, so even if this only took an hour, everyone went home when it was finished.

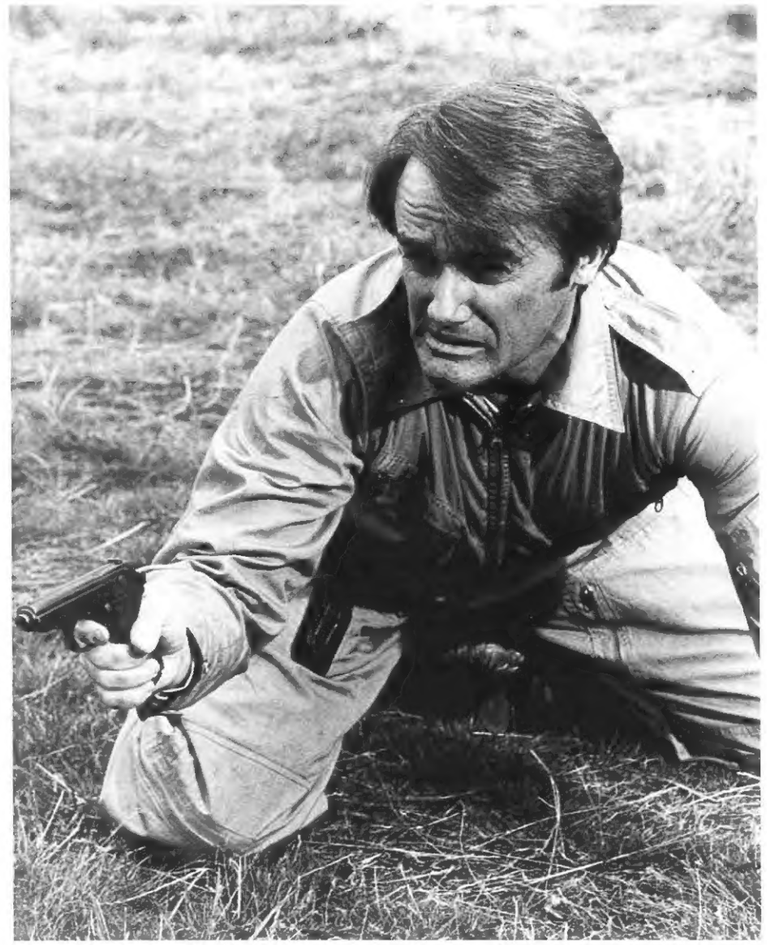
"You would be allocated five hundred musicians, which you wouldn't use all at one session. You could if you wanted to, but wouldn't be allowed to use any other musicians for the next six sessions! So you would use, say, forty for the title session and then start whittling it down for the later sessions until you were literally down to a trio. This final set-up would be maybe two cellos and a timpani, and they would do musical effects, although you wouldn't say this to the MU rep.

"In the case I'm thinking of, the MU rep was the timpanist, and I'd got him to give me some sounds on a bell tree. He overheard me saying that this would make a wonderful effect on a certain scene, and he threw the whole lot into his case, telling us not to dare use that as an effect. So we could only use it in conjunction with the music, since musical effects had to be recorded at an extra session.

"All this changed with the advent of electronic music. An electronic musician will start at eight and work all night if he wants to, which the other musicians don't like."

The late Barry Gray was the musical mastermind behind the memorable themes and incidental music to all of the Gerry Anderson television series and films right through to **UFO**, missing only **The Protectors** before going on to compose the theme and incidentals for **Space:1999**'s first season. Alan worked with Barry Gray for the first time on this series, and their working relationship

Robert Vaughn as Harry Rule in **The Protectors**



soon developed into a firm friendship, of which Alan speaks fondly.

"I knew Barry already to some extent, as I knew the people working on the puppet series from when I worked at Bray. We would see some of the Anderson people on our lunch hour in Slough. I got on with Barry like I'd known him for years. We met up one day and went to the pub and he told me (he always talked in film terms), "Do you know, I feel like I've known you for thousands of feet!" We had a very close relationship and became great friends.

"Barry had this Bentley Continental, which everyone knew him as having except for his wife, who knew him as having a Mini. He would set off from home every morning in the Mini, go to Hyde Park underground car park and switch cars to come to the studio!

"I did lots of things with Barry outside the film business. Barry used to stay at The Bull Hotel in Gerrards Cross, and at the time I had my own band. Barry heard us play and went to this quite posh hotel and said semi-jokingly to the manager, "I won't be staying here any more unless you book my friend's band - they're very good!" So we actually got to play there at dinner dances and Masonic do's, etc. Barry would come along and listen to us and it felt really good that a man with such a knowledge of music would come and listen to me playing the bass in this band. He was always very constructive and sometimes he would offer to play piano with us. His wife told us not to let him, though. "He's good," she would say, "but not that good."

"I missed Barry on the second season of **Space:1999**, although that did allow me to meet Derek Wadsworth for the first time, and I had quite a hand in actually choosing Derek. But Barry and I were just so good together. He never used to come across to the studios at first, so I had to go to see him on Guernsey. Eventually we were able to do the whole thing over the phone - I would send him my notes and we would meet at the recording session. It wasn't that he didn't care, but he knew exactly what to do from what I gave him.

"Derek's style is more modern. If you were to give eighty classical musicians to Barry, it would come out beautifully, like a classical piece. This may have been what the American backers found a bit heavy for **Space:1999**, I don't know. Give the same orchestra to Derek and you would get a totally different feel, more punchy and modern, a bit like Andrew Lloyd Webber's 'Variations' (used as the theme music of **The South Bank Show**). In fact, to prove my point, at least half the musicians who originally played that piece were also used by Derek on **Space:1999**. I like both styles, but I like the depth in Barry's music. I like the idea of a little chap like Barry up there on the podium, writing and composing this wall of sound!

"Barry was also interested in electronic music, but as effects rather than as a complete score. Barry was, in fact, one of the forerunners of electronic effects. We worked together on electronic effects for **Space:1999**. He had his own synthesiser, although it would be considered an antique today. He also had a Martenot, one of only two in the country, and could play it, which gave the really weird ethereal effects. He could also play the harp, which he kept at home along with dozens of other instruments. His harp had been specially made for Hitler's Youth Orchestra, and it had this great big eagle on top."

For the second season of **Space:1999**, the American financiers apparently demanded a new composer on the series, to give the show a more 'upbeat' and less 'cerebral' feel.

"Gerry would have put out feelers that a new composer was needed, so a few people got in touch. From those, four were put on the short list and were asked to submit demo tapes. Gerry and I listened to the tapes and we narrowed it down to two, of whom I said that I liked Derek's work. Gerry agreed and I was sent away to try cutting the titles to the guide track that Derek had given us. It worked and Derek was asked to do the first episode, I would imagine as a trial, and he went on to do the whole series.

"Derek had never worked on series television before, although he'd done commercials, documentaries and films like **Alfie**. He is also a musician, although unlike a lot of musicians who take up writing, he never gave up playing, and runs his own band to this day, a fantastic Afro-Cuban band called Dubiabo, who he plays trombone with. When he comes up to Yorkshire, as he was born in Cleckheaton (in Bradford), he will stay at my house if he can, but he invariably has a gig organised in the area. He also used to play trombone for the Brighouse and Raistrick Brass Band, which gives him something in common with Barry, who wrote military music and fanfares."

The only other musician credited on **Space:1999** was Vic Elms, the series' 'Musical Associate'.

"Truthfully, he did virtually nothing. What happened was that he was the husband of Sylvia Anderson's daughter from Sylvia's first marriage. He was introduced to me by Gerry as an "up and coming pop musician". His claim to fame was, in fact, that he sang on the number one hit 'Yellow River' with his group Christie.

"Christie only had one other hit, and Sylvia naturally wanted her daughter to live in the manner to which they had become accustomed, but for Vic to make it on his own. As producer, Sylvia asked me to meet Vic and ask him to write the music for an episode on his own. Unfortunately, Vic couldn't read music. He could bash out a good pop tune in ten minutes, but he couldn't read music."

"So when he came to do an episode, we ran the film for him and I was telling him his cues, and then I said, "Right, here are the notes. Go and write the music." "What do I need notes for?" he asked, so I explained about the timings and he said, "Just give me the beginning and end times and I'll see if I can write you a song the right length." Now, this episode begins with a really long pan across the Moon, and I said that we needed something to really set the mood - we couldn't just come in with 'Yellow River' or something!

"Naturally, Vic got very worried about this, so I got together with him, since I had a few ideas - although I'd never written anything in my life. I explained the situation to Gerry, who asked me to help out in any way I could. We ended up using all my ideas, as Vic wanted lots of loud poppy guitars and no violins.

"We eventually got to the recording session with a ream of paper with notes on it - writing, not music. Frank Ready was the tenor player and the MU rep, and he was leading the so-called orchestra (I had arranged the music for the smallest group we could get away with). "Who's going to conduct?" he asked, "I certainly don't want him up there - who is he anyway?" I explained to Vic that someone had to go up and conduct, as these guys wouldn't even lift an elbow until somebody tapped a baton. Vic asked me to do it since he didn't know how, and I knew the musicians. Vic even had to show his Musicians' Union card as the musicians were all getting a bit annoyed.

"I ended up going onto the stand, but since I'm a musician but not a composer, I had to actually describe what I wanted the orchestra to do. So I said to one section, "Hold the chord of C minor and count 1-2-3-4 and repeat," and different instructions to another section. We got something out of the session, but not enough for a whole episode and I had to add bits of Barry's music. The episode was *Ring Around The Moon*.

"The outcome was that Vic wasn't asked to do any more episodes, although he was credited on all 24 first season shows. I only met Vic once more, which was when I moved from Maidenhead to Marlowe and I ended up at a really horrible pub at the bottom of the road one night, as I didn't know the area. Playing on stage was Vic Elms, and he told me that his marriage had broken up and he was reduced to this kind of gig to earn a crust. That was the last time I saw him."

Towards the end of **Space:1999**'s first season, several classical pieces are heard on the soundtrack, such as Holst's 'Mars, Bringer Of War' from The Planets Suite (in *Space Brain*) and Tomaso Albinoni's 'Adagio for Strings and Organ in G Minor' (in *Dragon's Domain*). The use of these pieces has been seen as a money-saving device, but Alan is quick to deny this.

"No, it wasn't done to save money. The pieces would have been used deliberately. If you have a character listening to the radio, for instance, you don't use your regular composer because you want it to sound different to your regular music. Here, the pieces would have been specifically chosen to convey a particular atmosphere. It wasn't always cheap, but we were able to save money by using recordings by Eastern Bloc orchestras. We would edit the film using a recording by, say, the London Philharmonic, but we couldn't use that on the final version because it would cost too much. The pieces would have been chosen by the director and the editor. The director would probably have the music he wanted to use in mind whilst filming the scene."

Nonetheless, Barry Gray only composed full scores for the first five episodes of **Space:1999** and these compositions were re-used throughout the remaining 19 episodes supplemented by material Gray had previously composed for the earlier Anderson series. Many episodes, however, relied on library music to set the mood. *The Testament Of Arkadia*, for example, features a memorable section of library music composed by Jack Arel and Pierre Dutour ('Picture Of Autumn'), for the sequence where Luke Ferro and Anna Davis are enlightened by the Arkadians in the cave. Other episodes featured library music composed by Robert Farnon ('Experiments In Space' in *End Of Eternity* and 'Outer Space' in *The Infernal Machine*), Frank Cordell ('The White Mountain' in *Mission Of The Darians*), George Teperino ('Cosmic Sounds' in *Force Of Life*, *End Of Eternity* and *The Last Enemy*) and many others. The job of Music Editor involves having a good memory of stock tunes kept by music libraries such as Chappell's.

"I use three libraries, Chappell, DeWoolf and Bruton. When you get onto the circuit, it's rather like being on a mailing list where they send you, for no charge, masses of records. Sometimes you get stuck for an idea, like on *The Testament Of Arkadia*, where there was nothing from Barry that I wanted to use, but I remembered that piece and put it on the soundtrack. When Gerry saw it, his reaction was, of course, "How much will it cost?", but he didn't mean it in a nasty way - it was just a part of his job. ITC had become very wary over music copyright since they got into trouble over using The Beatles' 'All You Need Is Love' on the last episode of **The Prisoner** (*Fall Out*)."

The Troubled Spirit features a strange piece of sitar music (at the concert in the opening scene) which was specially composed and recorded for **Space:1999**.

"That piece was written and played by the artist you see on the screen, Jim Sullivan, rather than being written by Barry or anyone else. He would play sections of the tune as we were filming different angles, and then at the end of the day we took him into a quiet studio where he played the whole piece through once again. At the editing stage, this meant that I could chuck out the original sound and overlay the complete version onto the images."

Apart from Barry Gray and Derek Wadsworth, Alan also worked with John Cameron on **The Protectors**, and with Richard Harvey on **Terrahawks**.

"**The Protectors** was good to work on with John Cameron, who had never done television before. John was signed on before I joined the production, but I was able to kind of coax him into the way of doing things. I didn't try to alter his style of writing - more his presentation of the score. We had a very good relationship and got on well, although after **The Protectors**, I didn't see him again until a couple of years ago when we did **The World Of Eddie Weary** for Yorkshire Television.

"Most different pieces of music in a score are usually given numbers, so '1 in 1' would be the first piece in reel one, for example. When you get to episode two and beyond you have to be careful not to duplicate the numbers. But John actually named each separate piece - this was his way of remembering them.

"I like Richard Harvey, he's a very nice chap. As well as the electronic stuff he wrote for **Terrahawks**, he's a classical musician and composer - he's even written a concerto for the recorder. Richard's a nice guy, although I've lost touch a bit with some of my old colleagues since I moved up to YTV.

"I came up North at about the right time, just before the recession really began. There isn't the steady supply of work in the industry in the South like there used to be, and most of the old studios are gone now. So I've opted for job security." ●

Terrahawks

UFO main cast members: (clockwise from top left) Ed Bishop, Peter Gordeno, Dolores Mantez and Gabrielle Drake

UFO
SIR LEW GRADE PRESENTS A GERRY ANDERSON PRODUCTION
ED BISHOP GEORGE SEWELL AND MICHAEL BILLINGTON IN "UFO"
ALSO STARRING GABRIELLE DRAKE AND PETER GORDENO WITH WANDA VENTHAM HARRY BAIRD AND DOLORES MANTEZ
MUSIC BY BARRY GRAY LIGHTING CAMERAMAN BRENDAN J STAFFORD BSC PRODUCTION DESIGNER BOB BELL SPECIAL EFFECTS SUPERVISOR DEREK MEDDINGS SPECIAL EFFECTS DESIGNER MIKE TRIM
WRITTEN BY TONY BARWICK PRODUCED BY REG HILL EXECUTIVE PRODUCER GERRY ANDERSON DIRECTED BY DAVID LANE KEN TURNER AND ALAN PERRY
COMING SOON TO A SCREEN NEAR YOU